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MELODIA SACRA:

OR

PROVIDENCE SELECTION OF SACRED MUSICK.

FROM THE LATEST EUROPEAN PUBLICATIONS;

With a number of Original Compositions.

Designed for the use of Schools, Societies, and Worshiping Assemblies.

BY OLIVER SHAW.

PROVIDENCE:
PRINTED AND PUBLISHED BY MILLER AND HUTCHENS.
October, 1819.

Rhode-Island District, sc.

BE it remembered, that on the twenty-ninth day of September, 1819, and in the forty-fourth year of the Independence of the United States of America, Oliver Shaw, of Providence, in said District, deposited in this office the title of a book, whereof he claims as author and compiler, in the following words, viz. "Melodia Sacra: or Providence Selection of Sacred Musick. From the latest European Publications; with a number of original compositions. Designed for the use of Schools, Societies, and Worshiping Assemblies. *By Oliver Shaw.*"

In conformity to an act of Congress of the United States, entitled "An Act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the time therein mentioned." And also to an act, entitled "An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the time therein mentioned, and extending the benefit thereof to the art of designing, engraving and etching historical and other prints. *Witness,* BENJAMIN COWELL, *Clerk,*
R. I. District.

This Work

IS RESPECTFULLY DEDICATED

TO THE

PSALLONIAN SOCIETY,

OF PROVIDENCE, R. I.

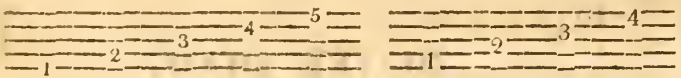
BY

OLIVER SHAW.

Rudiments of Musick.

THE first thing to be attempted in musick, is a knowledge of the characters by which it is expressed. They are principally the following:—

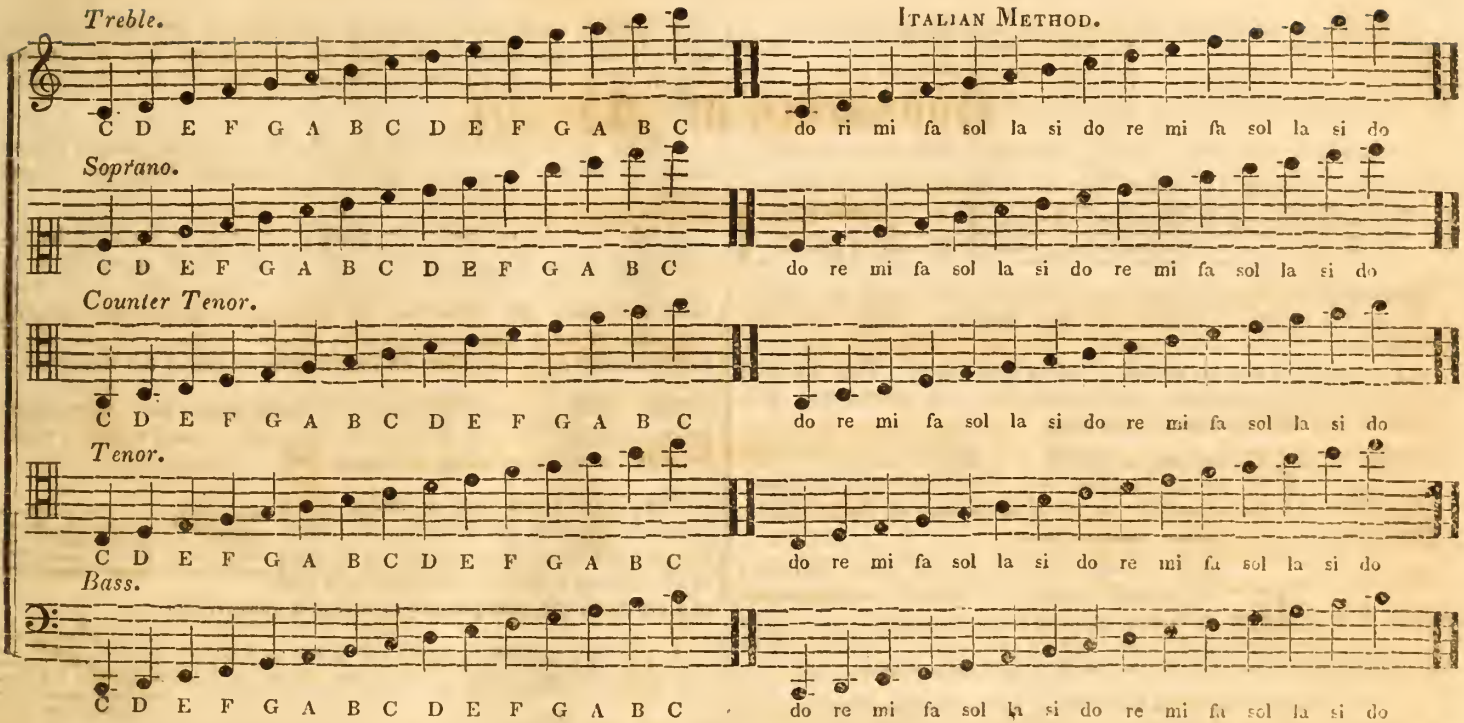
A *Staff* is formed of five parallel lines, with their intermediate spaces, on which music is written.



When the notes in musick go higher or lower than the compass of the staff, short lines are added, which are called *ledger lines.* The intervals of the staff are named from the first seven letters of the alphabet, every eighth being a repetition of the first, and so on through the series.

In order to determine the pitch of musical notes, certain signs, called *Clefs*, have been invented, which are set at the beginning of the staffs. There are five in general use, viz.—The *F* or *Bass Clef* on the fourth line. The *Tenor Clef* on the fourth line. The *Counter-Tenor Clef* on the third line. The *Soprano Clef* on the first line. The three last denominate C, which is always found on the first ledger line below the Treble staff, or the first above the Bass. The *Treble Clef* is placed on the second line, which makes it G. This is called the G Clef, and is occasionally used for the Alto and second Treble.

The following Example will show the order of the letters in the different Clefs.



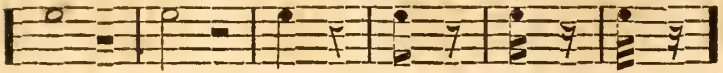
In singing, the common English method is to apply to the notes the syllables mi, fa, sol, la, in the following order, viz. above the mi are fa, sol, la, fa, sol, la, and below it, la, sol, fa, la, sol, fa, after which the mi returns again, either ascending or descending.

In all tunes having no flat nor sharp at the beginning, mi is in B.

If B be flat, mi is in	E	If F be sharp, mi is in	F
If B and E be flat, mi is in	A	If F and C be sharp, mi is in	C
If B, E, and A be flat, mi is in	D	If F, C, and G be sharp, mi is in	G
If B, E, A, and D be flat, mi is in	G	If F, C, G, and D be sharp, mi is in	D

Figure, length, and relative value of notes, with their respective rests.

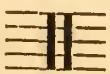
1 Semibreve—2 Minims—4 Crotchets—8 Quavers—16 Semiquavers—32 Demisemiq.



When a *Rest* occurs, the performer is to be silent during the length of the note to which it answers, whether semibreve, minim, crotchet, quaver, &c.

A *Dot* added to a note, makes it half as long again. Thus a dotted minim is equal to 3 crotchets ; a dotted crotchet, to 3 quavers &c. The second dot has half the effect of the first.

A Bar thus, is a perpendicular line drawn across the staff. serving to divide the notes into equal measures, according to the time marked at the beginning of every composition.

A *Double Bar*  shews where the first part of a tune ends and the second begins, and when it is accompanied with dots on both sides, they signify that both parts must be sung twice over. If the dots are only on one side, that part of the air only is to be repeated.

A Repeat signifies that part of the air or tune must be sung again, from the place where the repeat is set.

A *Slur* ⁀ drawn over or under two or more notes, signifies that they should be sung to one syllable.

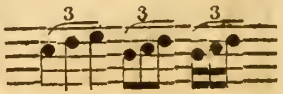
A *Pause* 𝄐 when placed over any note, intends that the time of the air shall be suspended, by holding the note longer than its common length, or by making a pause in the nature of a rest before the air proceeds.

A *Sharp* ♯ placed at the begining of a line or space, shews that all the notes thereon are to be sung half a tone higher than the natural sound.

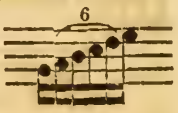
A *Flat* ♭ is the reverse of the sharp ; for when it is put at the beginning of a line or space, all the notes on that line or space are to be sung half a tone or semitone lower than the natural notes ; both these characters affect the octaves above and below, though not marked ; but either of them used accidentally, or after a tune is begun, affects only so many notes as follow on that line or space, in the same bar.

When a line or space has been made sharp or flat, the *Natural* ♮ put before any note thereon, brings it to the natural sound which it would have had, if no flat or sharp had been used.

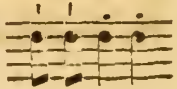
The *figure* 3 put over or under three crotchets, quavers, semiquavers, &c. signifies that the three crotchets are to be sung in the time of a minim, the quavers in that of a crotchet, the semiquavers in that of a quaver, &c.



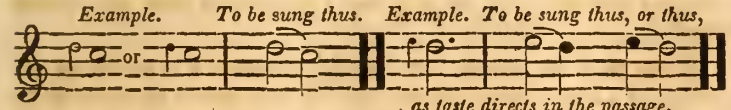
A 6 in like manner, reduces six notes to the time of four of the same kind.



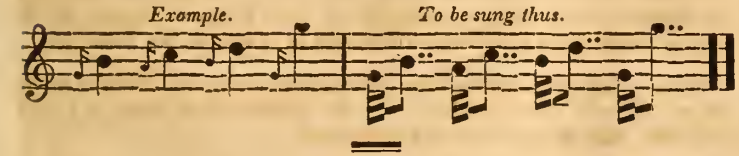
Staccato Notes, are notes of distinction, marked thus signifying that notes so marked should be sung very distinctly.



The *Appogiatura* is a grace prefixed to a note, which is always sung legato, and with more or less emphasis, being derived from the Italian verb *Appogiare*, to lean upon ; and is written in a small note. Its length is borrowed from the following large note, and in general it is half of its duration ; more or less, however, according to the expression of the passage.



Sometimes the small notes are added to give Emphasis.



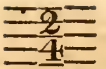
OF TIME.

There are two original kinds of Time, viz. Common and Triple, either of which may be simple or compound.

Simple Common Time is designated by either of the following characters—

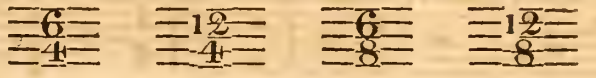
First, containing one Semibreve or its value in a bar.

The Second is thus, or thus, each containing one semibreve or its value in a bar.

The Third is  containing one minim or its value in a bar.

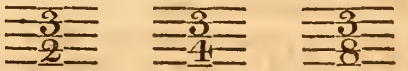
In *Common Time*, each measure is divided into four parts ; the *first* and *third* of which are accented.

Compound Common Time is marked as follows—



The first has 6 crotchets to a bar ; the second 12 crotchets to a bar ; the third 6 quavers, and the fourth 12 quavers to a bar. In Compound Common Time, each measure is divided into six parts; the *first* and *fourth* of which are accented.

Triple Time is known by either of the following characters.



The first has 3 minims to a bar, the second 3 crotchets, and the third 3 quavers. In Triple Time, each measure is divided into three parts ; and accented principally on the *first*, and faintly on the *third*.

OF BEATING TIME.

Simple Common Time, when performed slow, has four beats in a bar, two down and two up ; and when brisk, it has two beats, one down and one up.

Compound Common Time has two beats in a bar, one down and one up.

Triple Time has three beats in a bar, two down and one up.

OF KEYS.

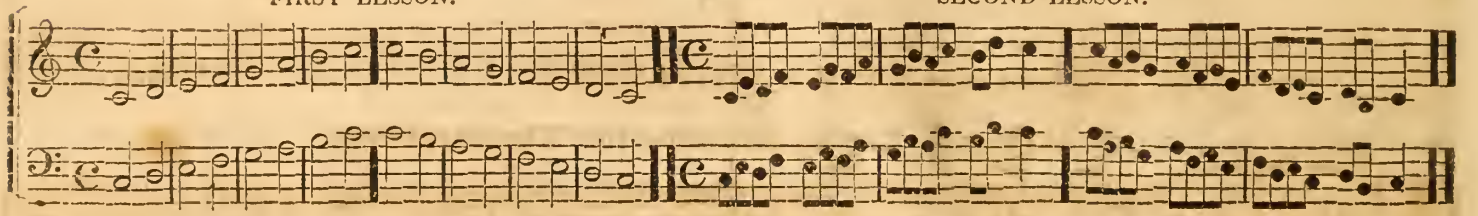
There are but two original Keys in musick, viz. Major and Minor. The Major is used for cheerful musick. Its third above the tonic, or key note, always contains four semitones.

The Minor is used for pensive musick, its third never containing more than three semitones. Those two keys are C the Major, and A the Minor; but may be transposed to any other letter by the use of flats and sharps

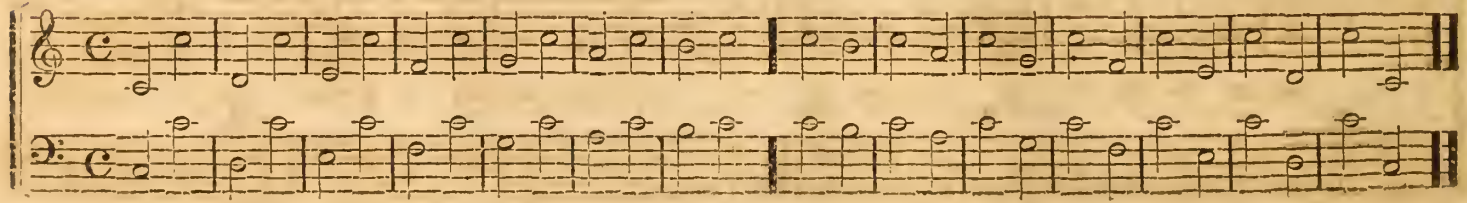
LESSONS FOR TUNING THE VOICE.

FIRST LESSON.

SECOND LESSON.



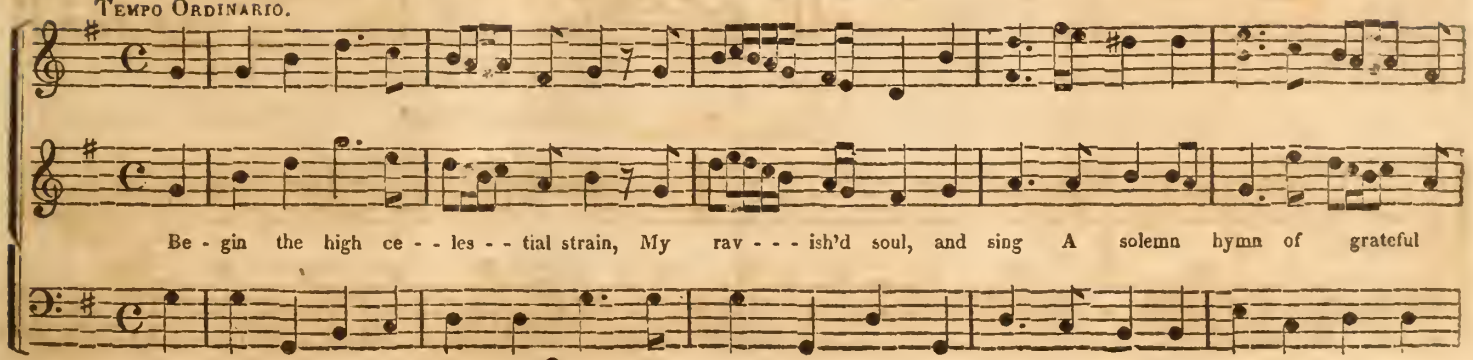
THIRD LESSON.

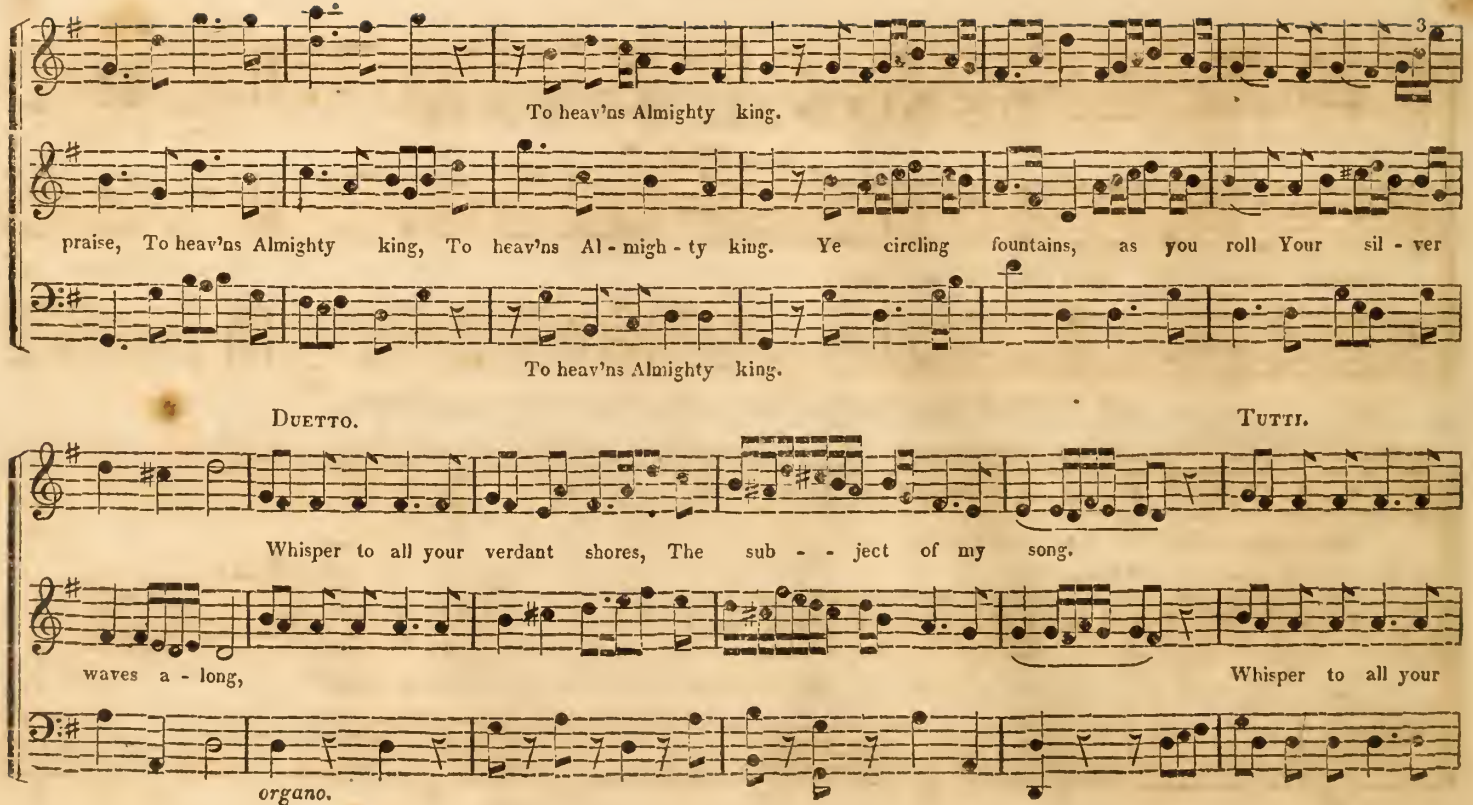


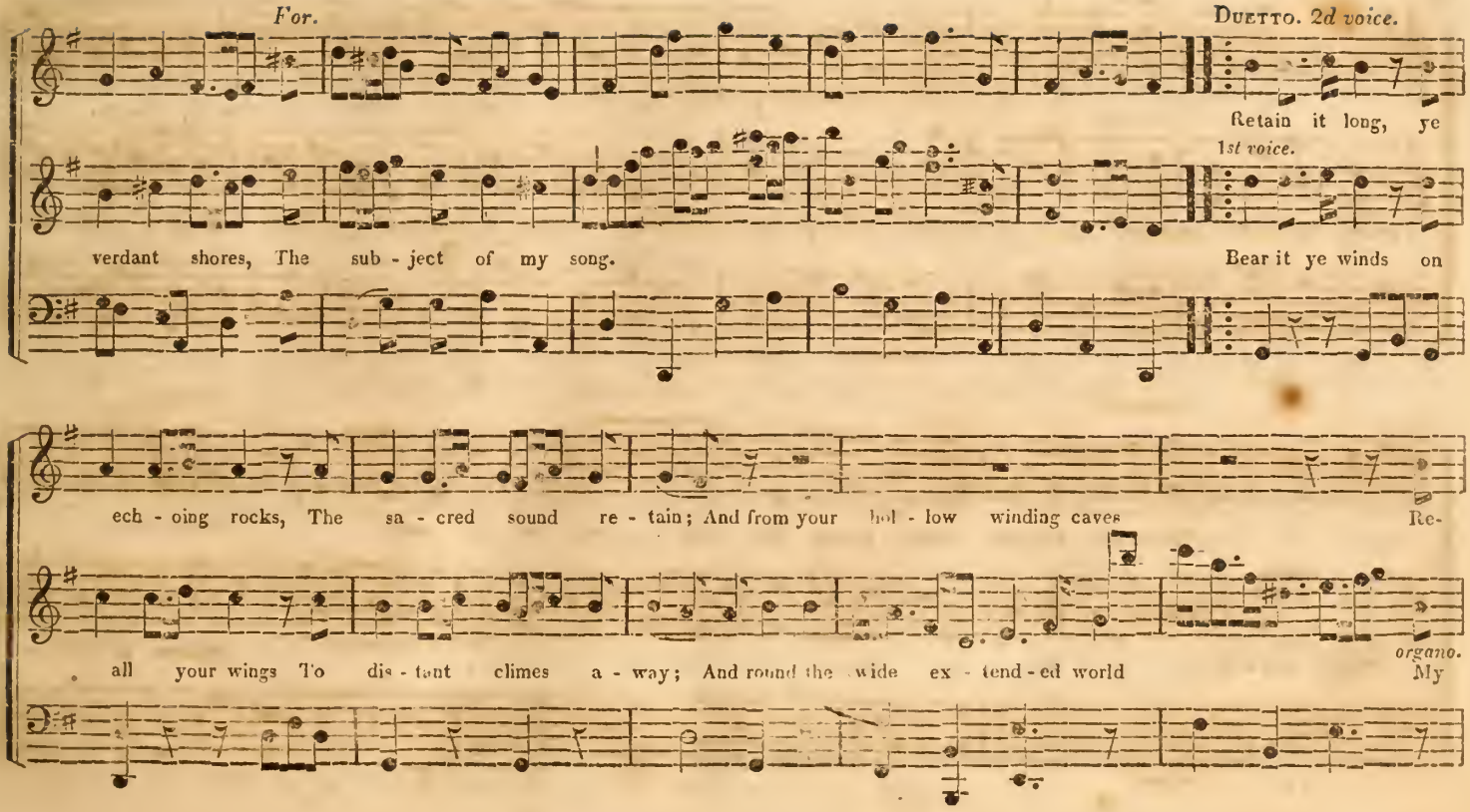
MELODIA SACRA.

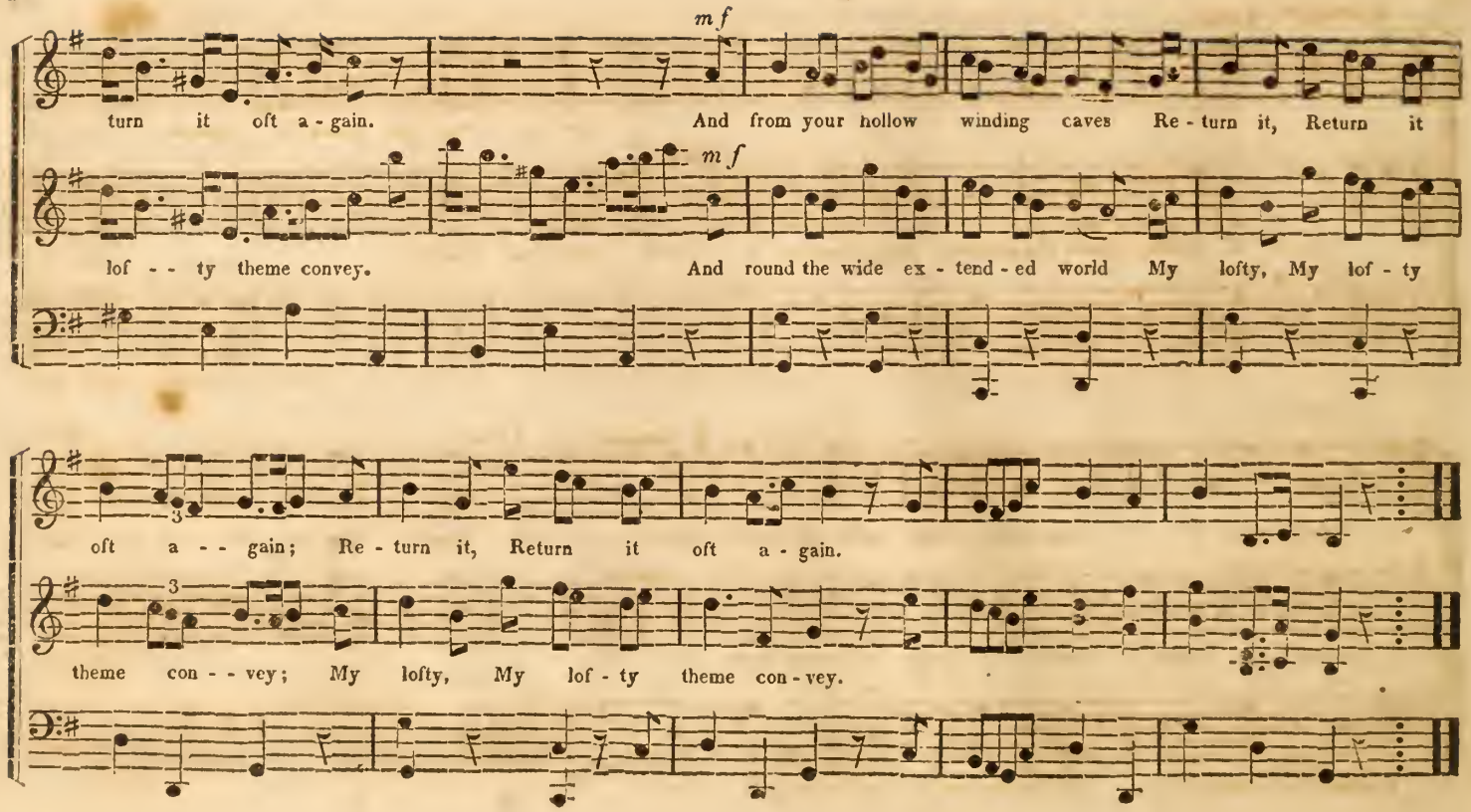
BROWN UNIVERSITY. O. Shaw.

A Hymn of Praise suitable for Thanksgiving.

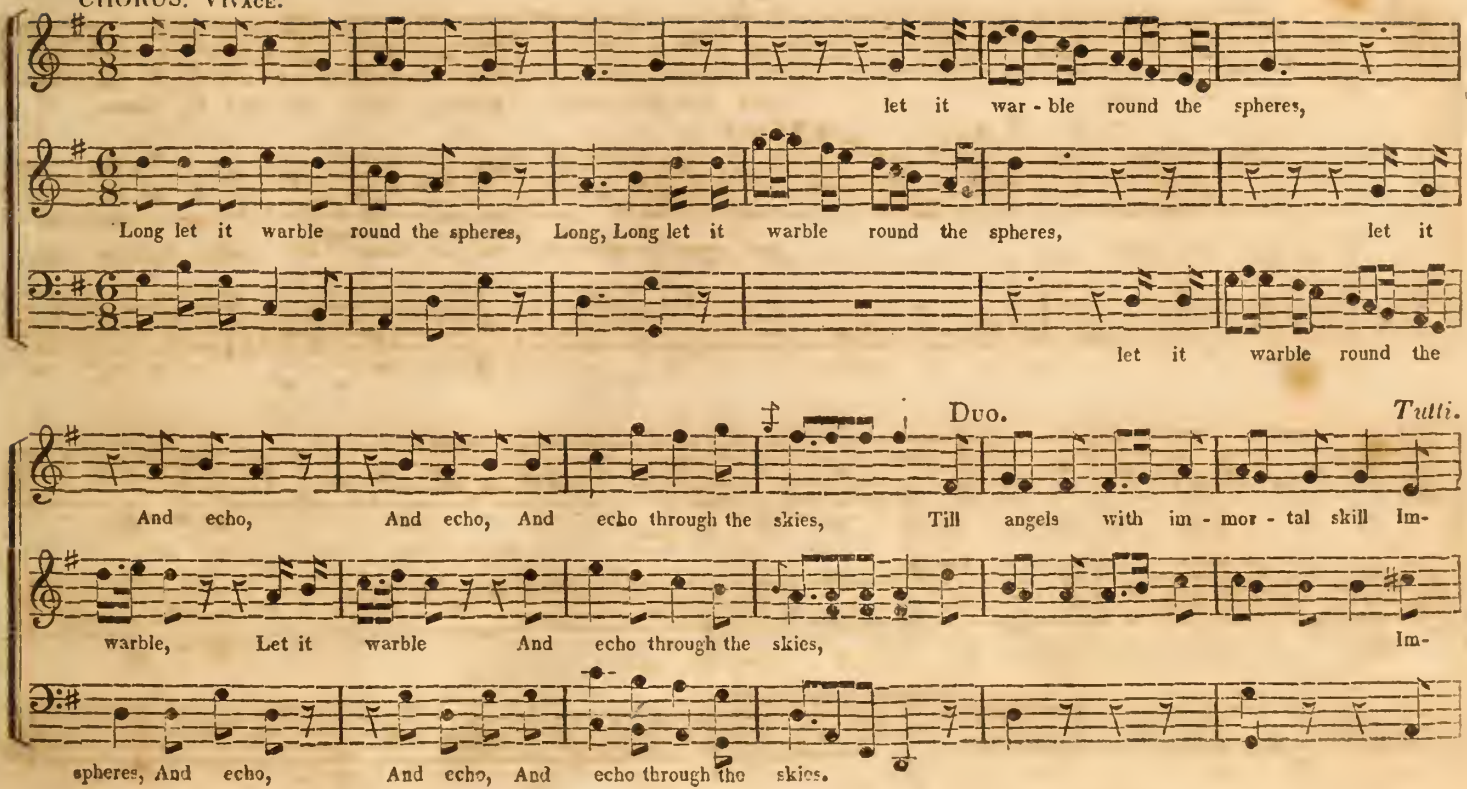


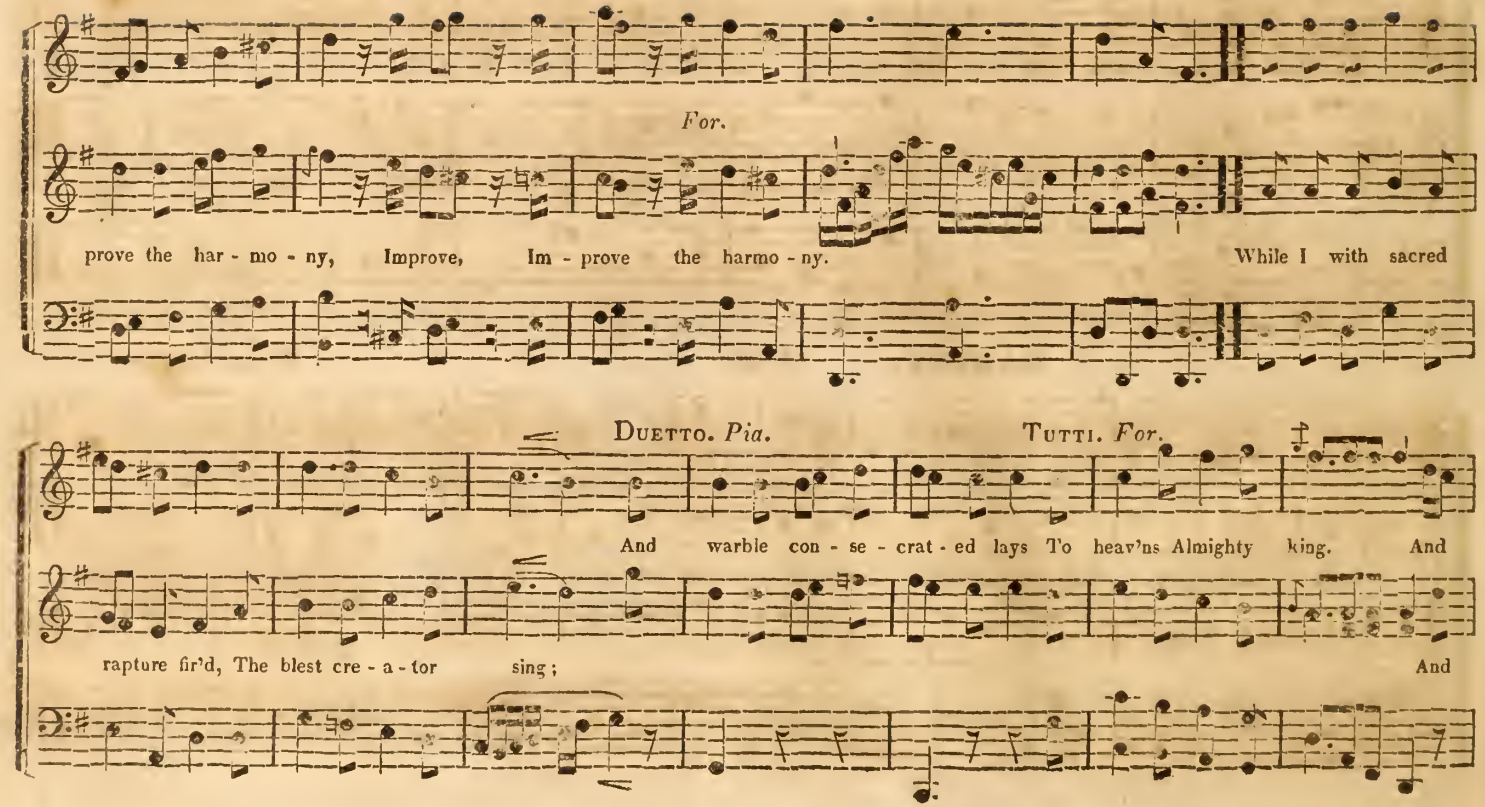

3
To heav'ns Almighty king.
praise, To heav'ns Almighty king, To heav'ns Al - migh - ty king. Ye circling fountains, as you roll Your sil - ver
To heav'ns Almighty king.
Duetto.
Tutti.
Whisper to all your verdant shores, The sub - - ject of my song.
waves a - long,
Whisper to all your
organo.


For.
Duetto. 2d voice.
Retain it long, ye
1st voice.
verdant shores, The sub - ject of my song.
Bear it ye winds on
ech - oing rocks, The sa - cred sound re - tain; And from your hol - low winding caves Re-
all your wings To dis - tant climes a - way; And round the wide ex - tend - ed world
organo.
My


mf
turn it oft a - gain.
And from your hollow winding caves Re - turn it, Return it
mf
lof - - ty theme convey.
And round the wide ex - tend - ed world My lofty, My lof - ty
oft a - - gain; Re - turn it, Return it oft a - gain.
theme con - - vey; My lofty, My lof - ty theme con - vey.

CHORUS. VIVACE.




For.
prove the har - mo - ny, Improve, Im - prove the harmo - ny. While I with sacred
Duetto. Pia.
Tutti. For.
And warble con - se - crat - ed lays To heav'ns Almighty king. And
rapture fir'd, The blest cre - a - tor sing; And

war - ble con - se - - crat - - ed lays

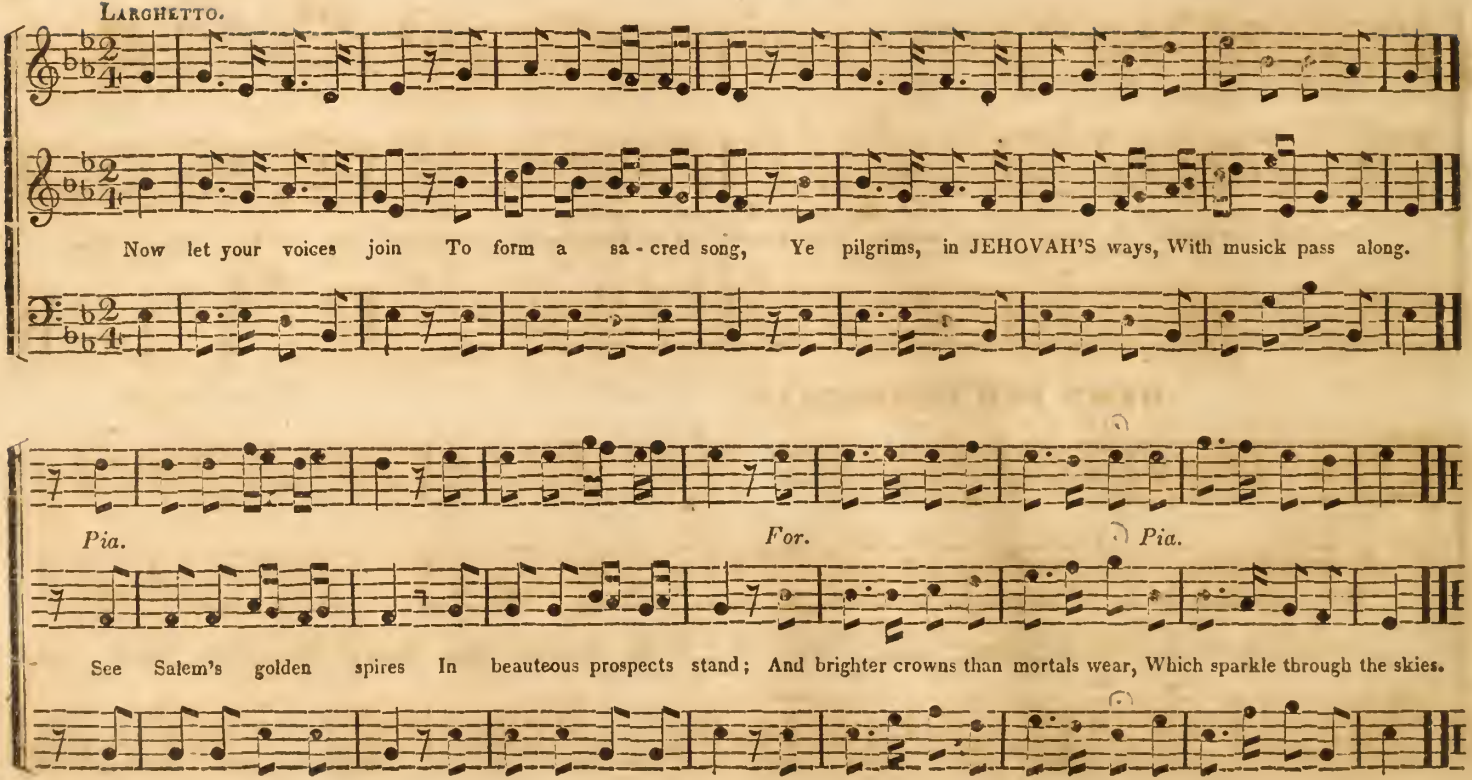
To heav'ns Al - migh - ty King, To heav'ns Al - - migh - - ty King.

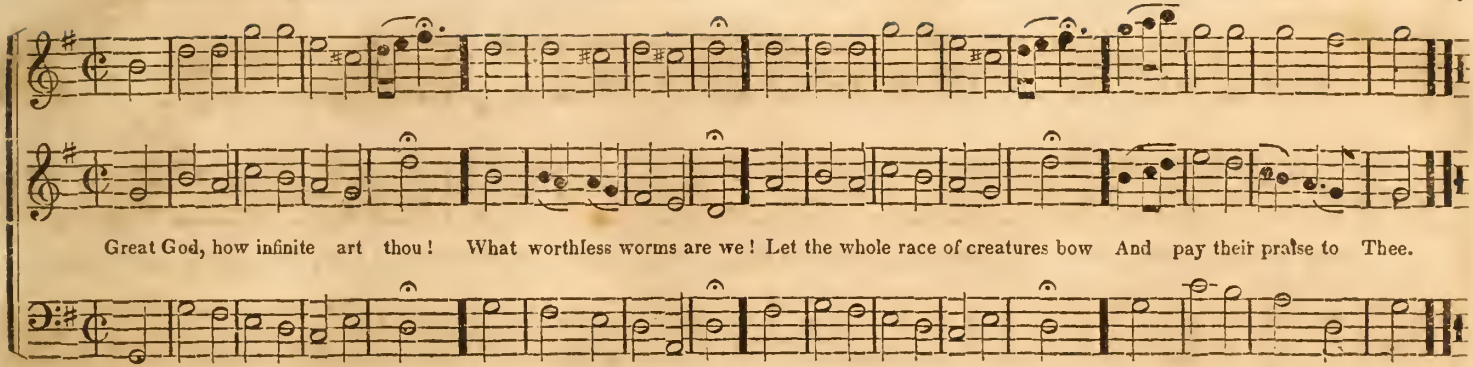
And war - ble con - - se - crat - ed lays To

HADLEY. S. M.

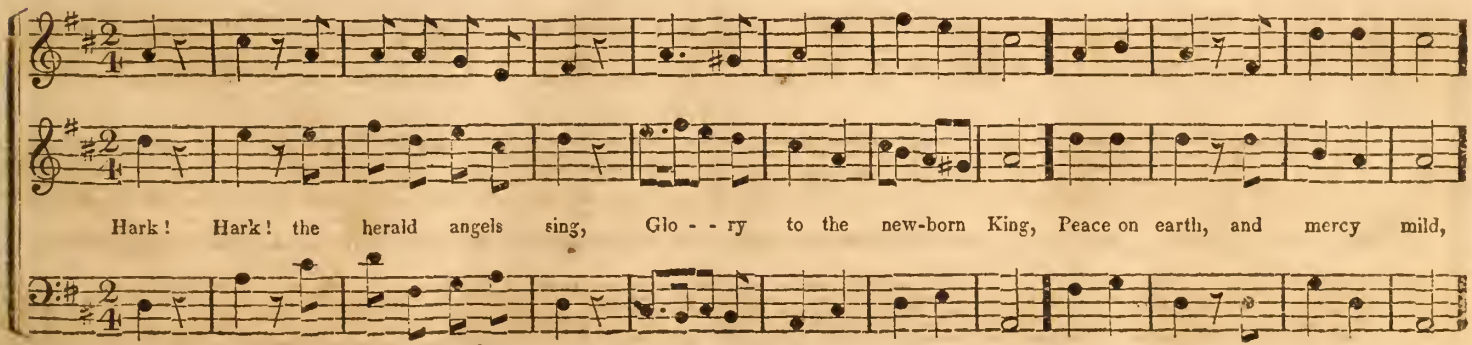
By an Amateur.

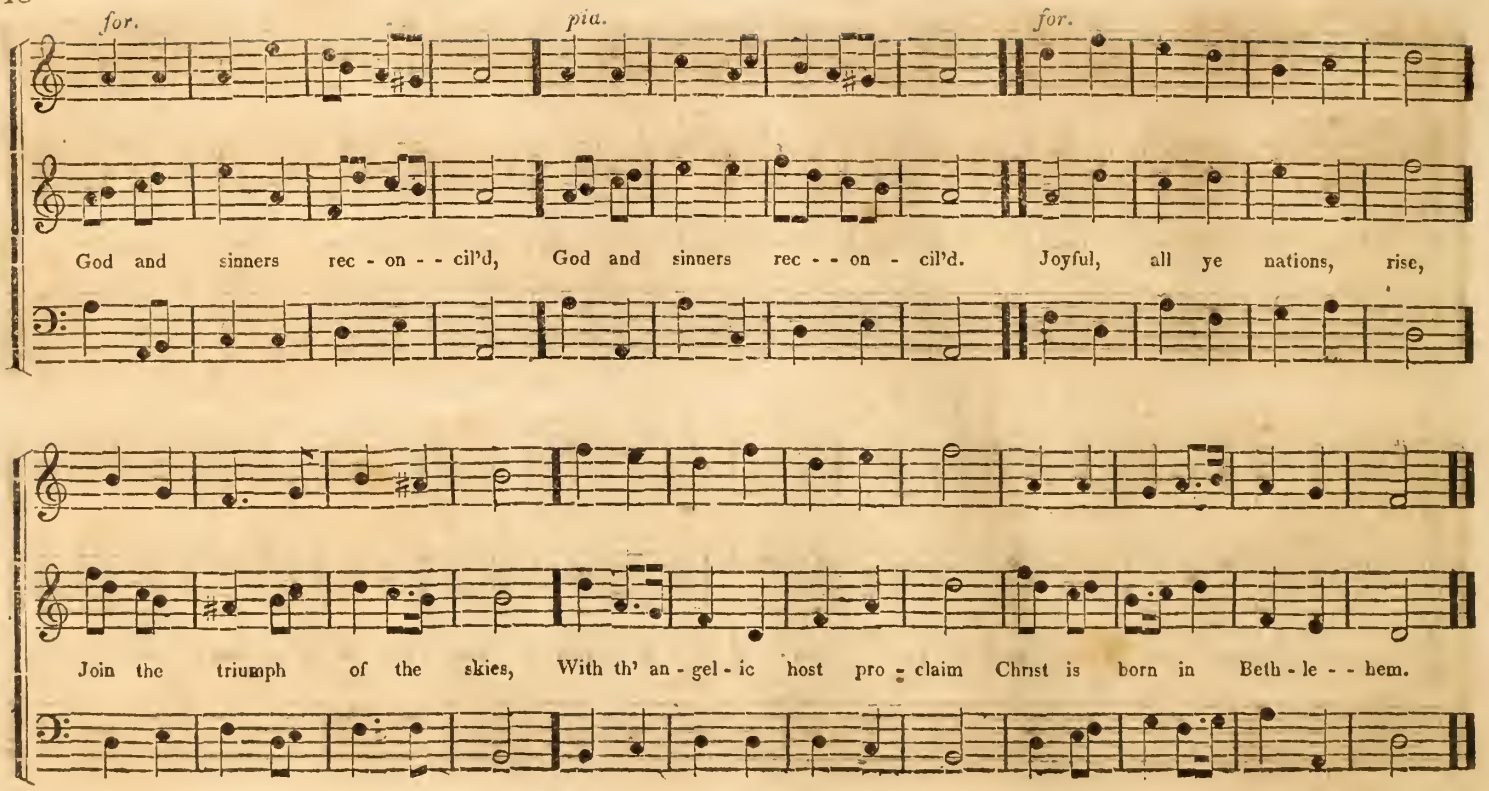
When overwhelm'd with grief, My heart within me dies, Helpless, and far from all relief, To heav'n I lift my eyes.

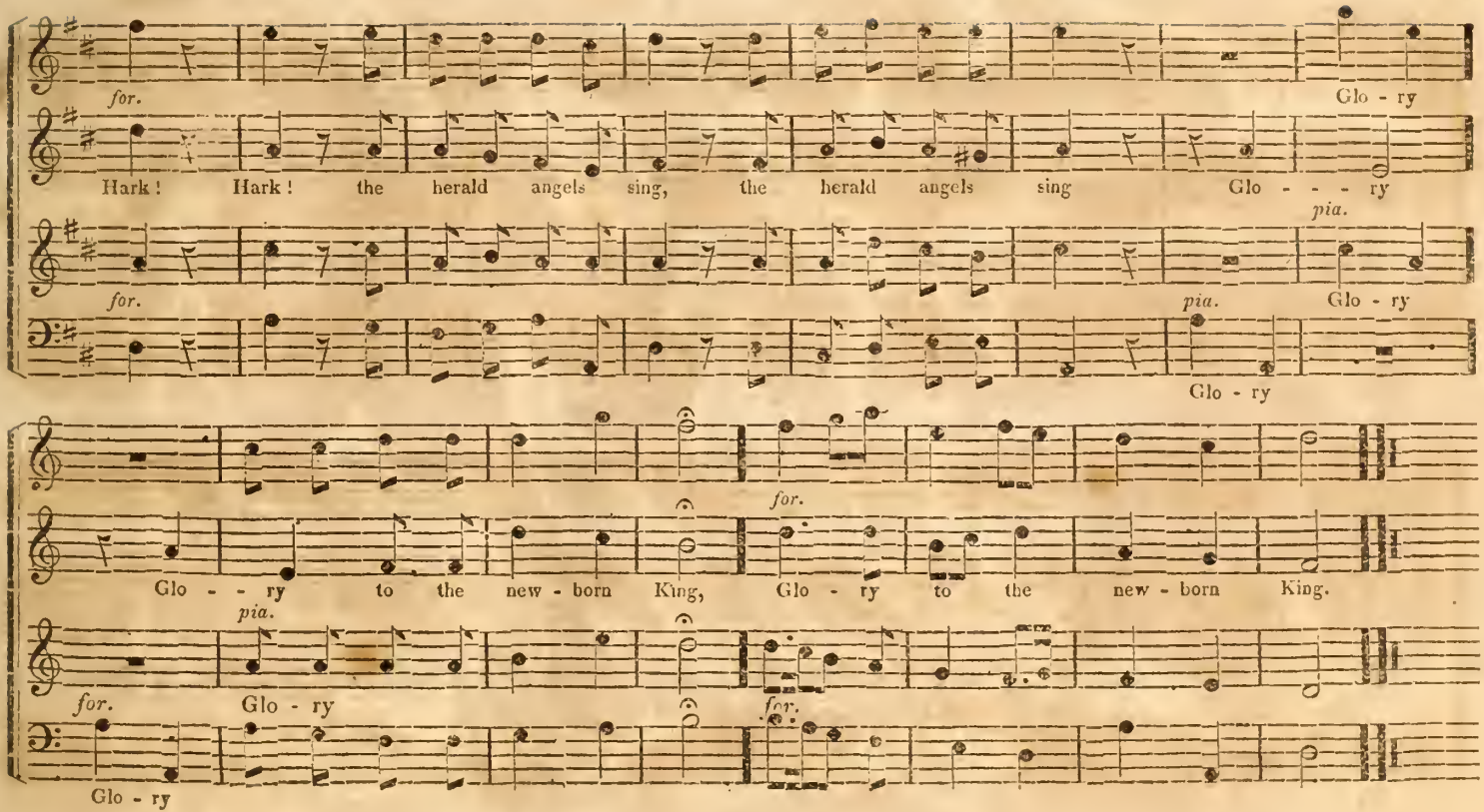

Larghetto.
Now let your voices join To form a sa - cred song, Ye pilgrims, in JEHOVAH'S ways, With musick pass along.
Pia.
For.
Pia.
See Salem's golden spires In beauteous prospects stand; And brighter crowns than mortals wear, Which sparkle through the skies.



HYMN FOR CHRISTMAS.

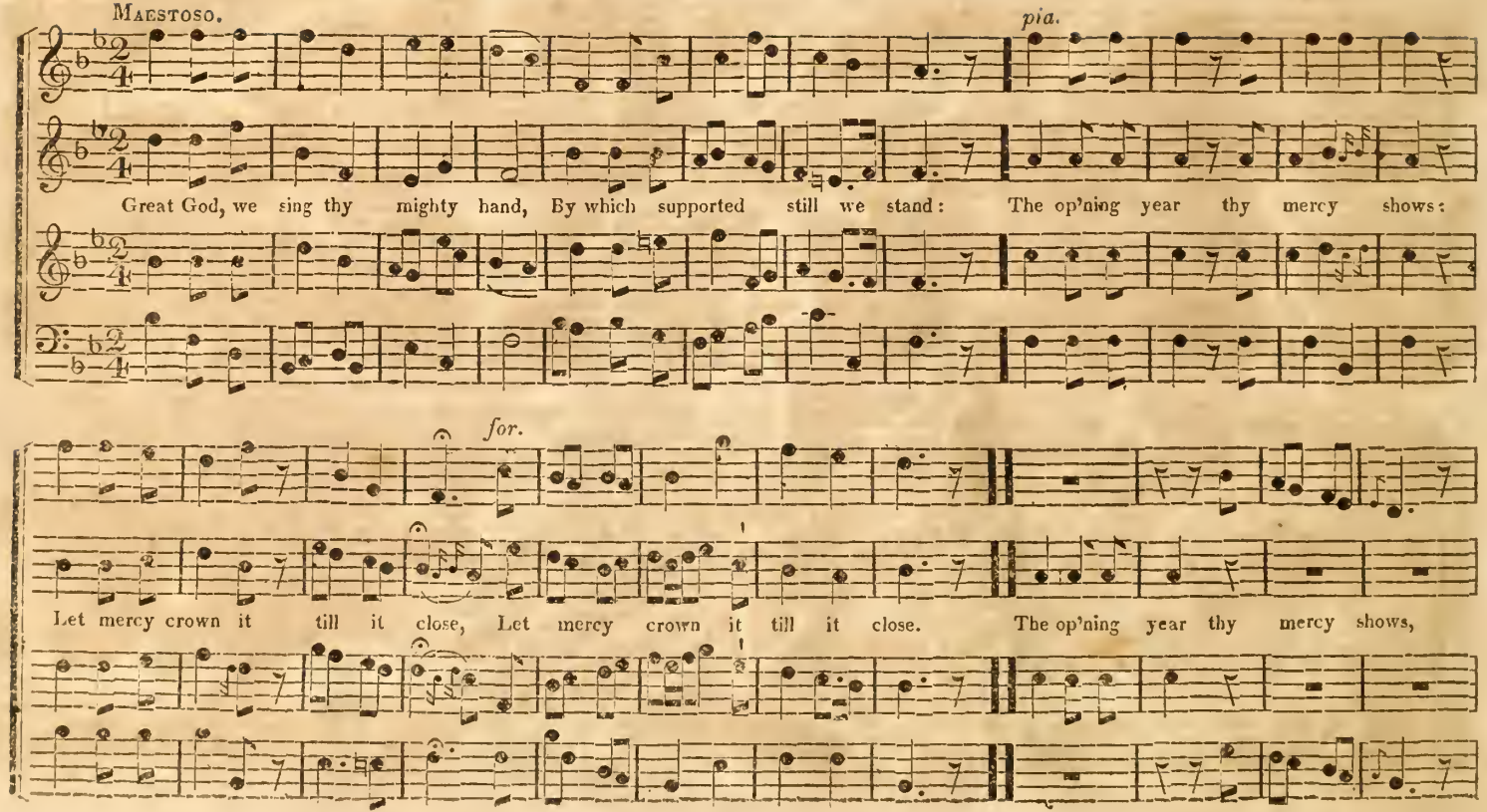


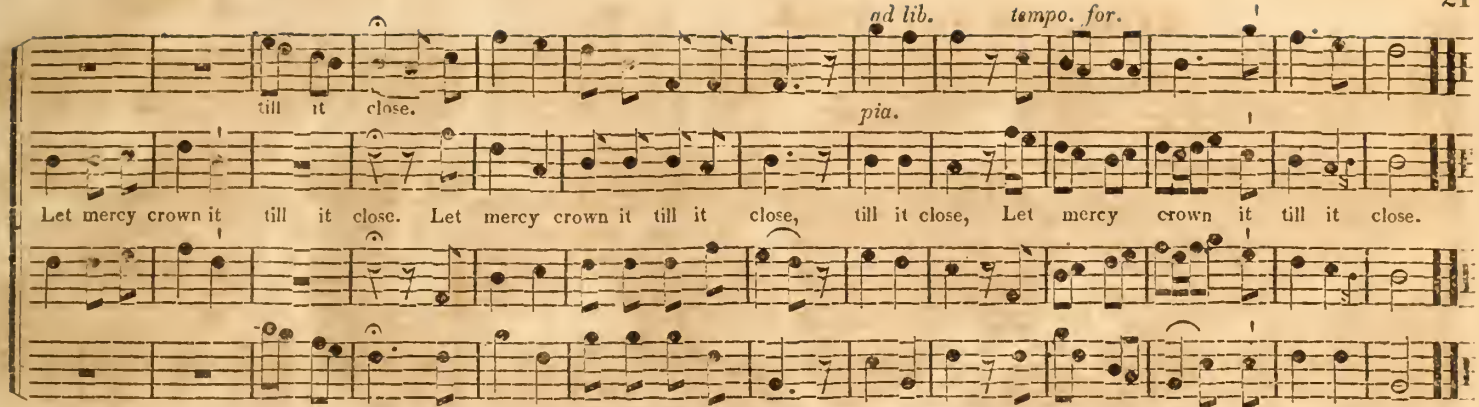

for.
pia.
for.
God and sinners rec - on - - cil'd, God and sinners rec - - on - cil'd. Joyful, all ye nations, rise,
Join the triumph of the skies, With th' an - gel - ic host pro - claim Christ is born in Beth - le - - hem.


for.
Glo - ry
Hark! Hark! the herald angels sing, the herald angels sing Glo - - - ry
pia.
for.
pia.
Glo - ry
Glo - ry
for.
Glo - - ry to the new - born King, Glo - ry to the new - born King.
pia.
for.
Glo - ry
for.
Glo - ry

HYMN FOR NEW YEAR. L. M.

O. Shaw.

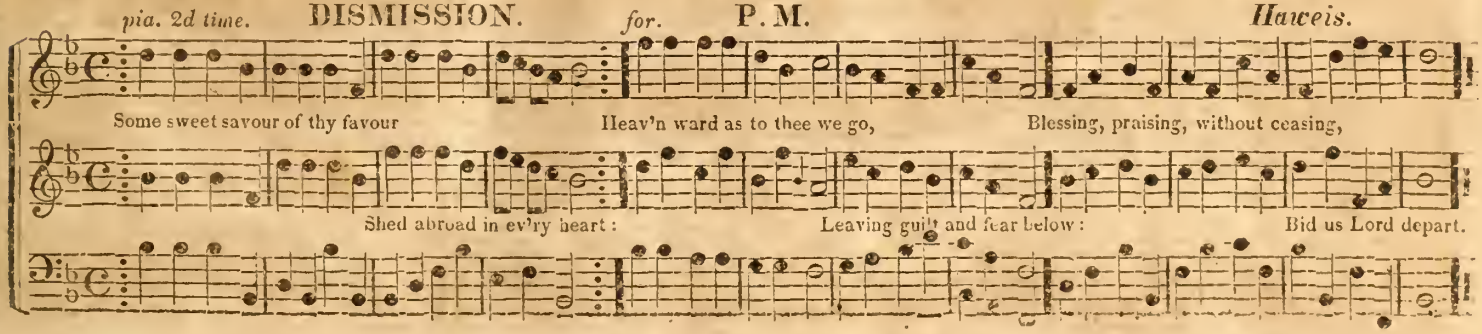




2 In scenes exalted or depress'd Be thou our joy, and thou our rest ;
Thy goodness all our hopes shall raise, Ador'd thro' all our changing days.

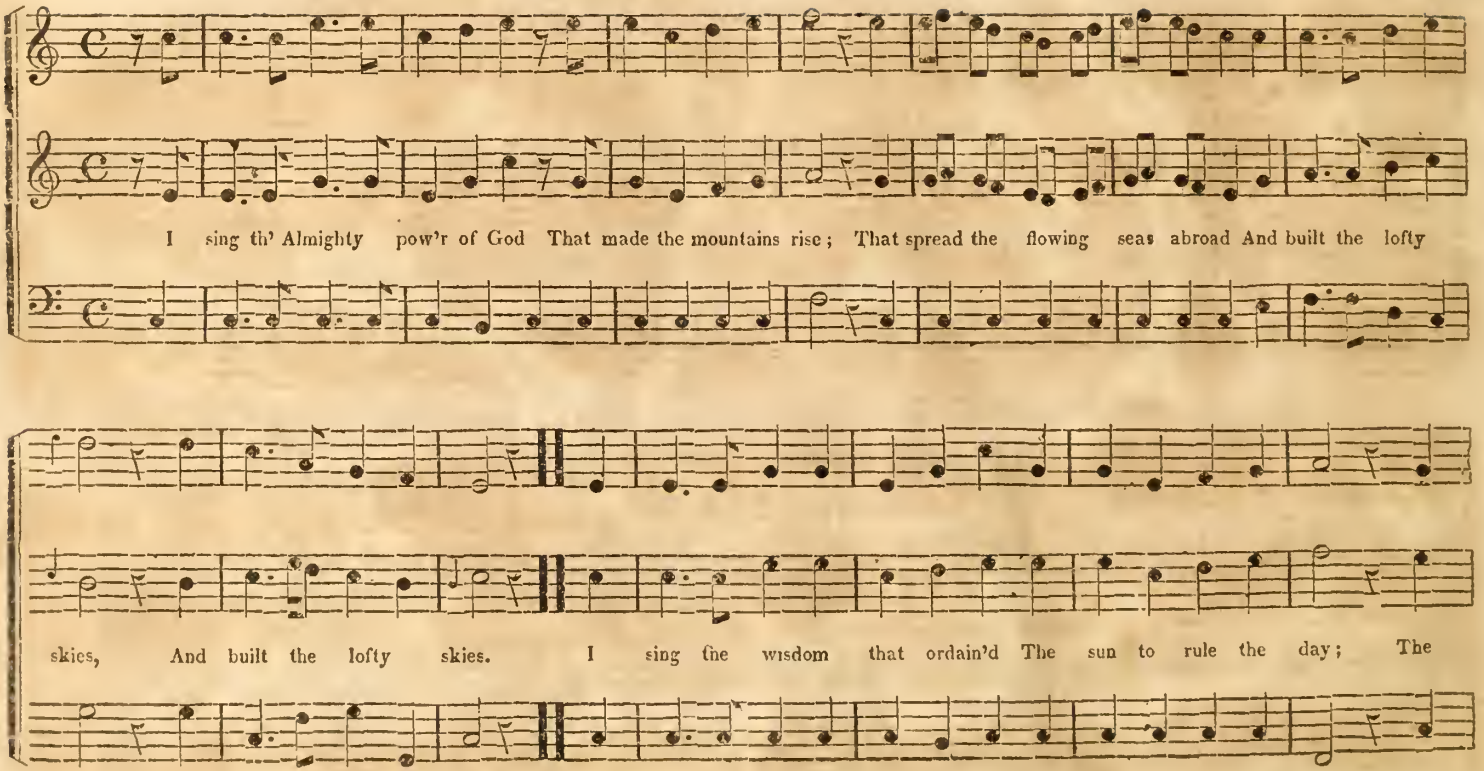
3 When death shall interrupt these songs, And seal in silence mortal tongues,
Our helper God, in whom we trust, In better worlds our souls shall boast.

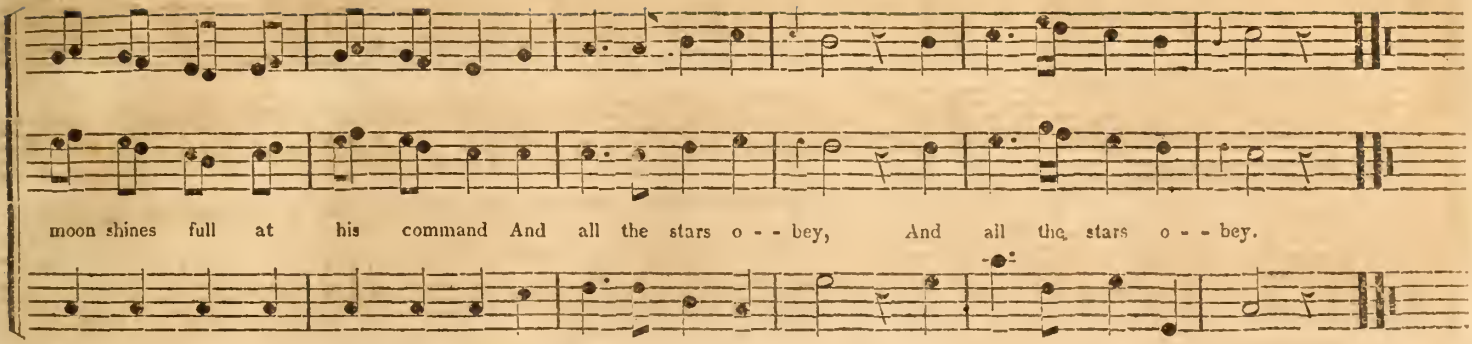
The above tune may be sung in common Hymns by omitting the last strain, if preferred.



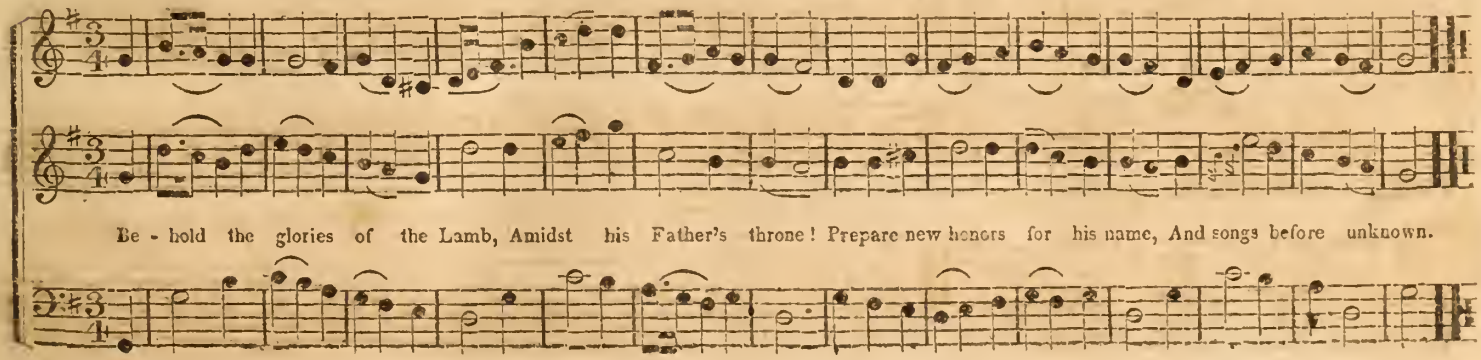
PENSACOLA. C. M.

Dr. Callcott.



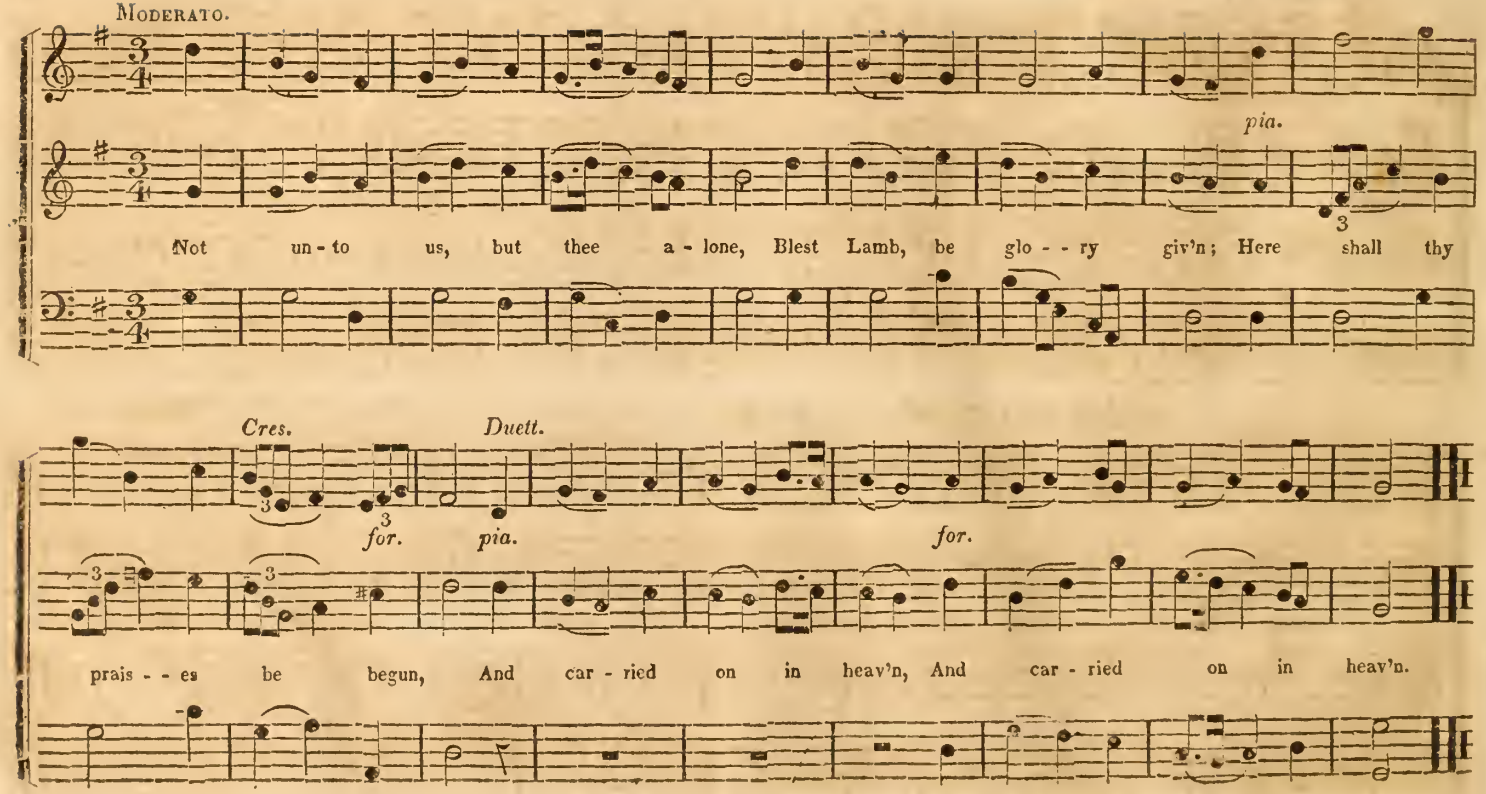


ZOAR. C. M. *Dr. Arnold.*

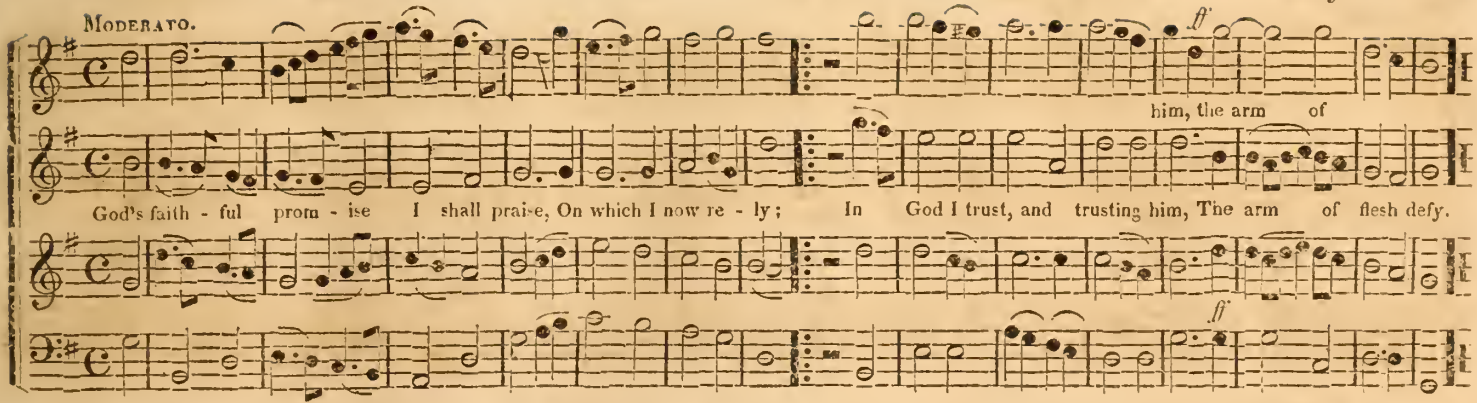


BETHRON. C. M.

O. Shaw.

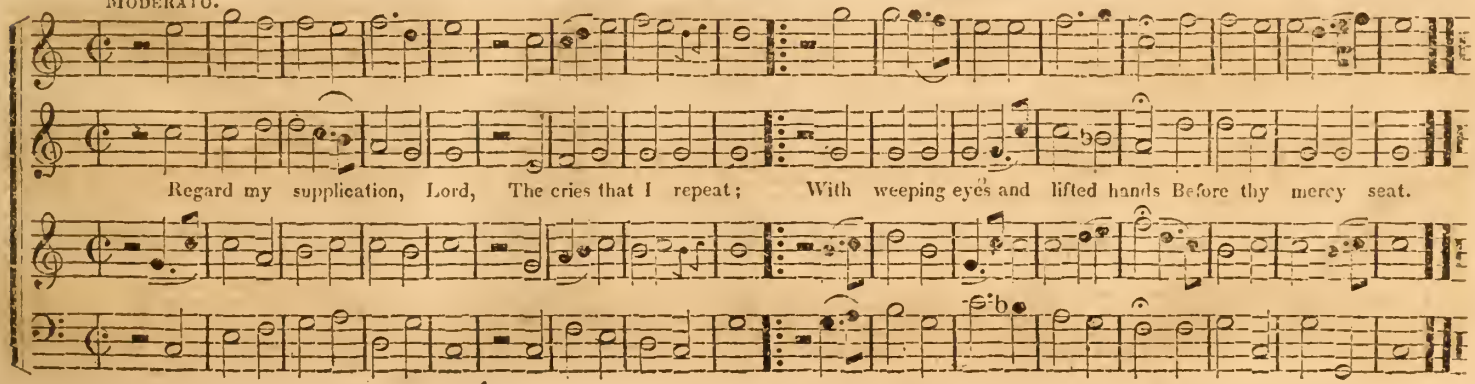


RIELY'S. C. M.



SUPPLICATION. C. M.

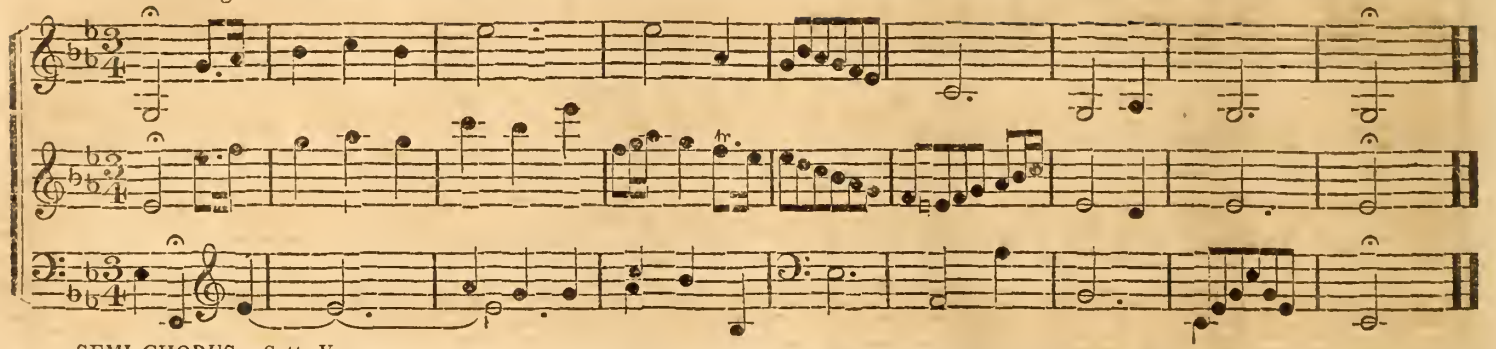
Handel.



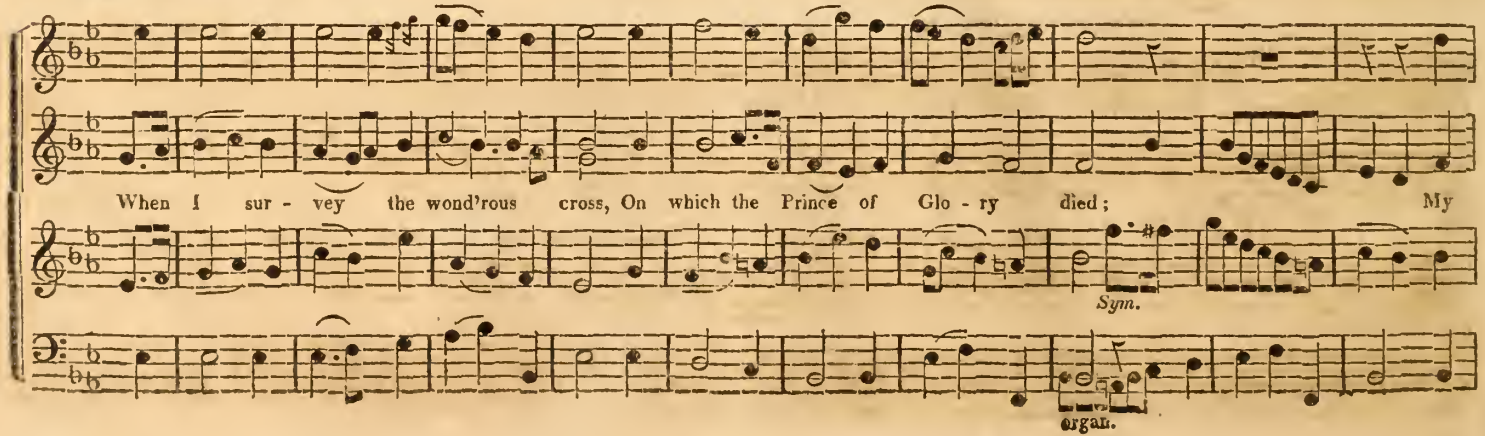
HYMN FOR GOOD FRIDAY. L. M.

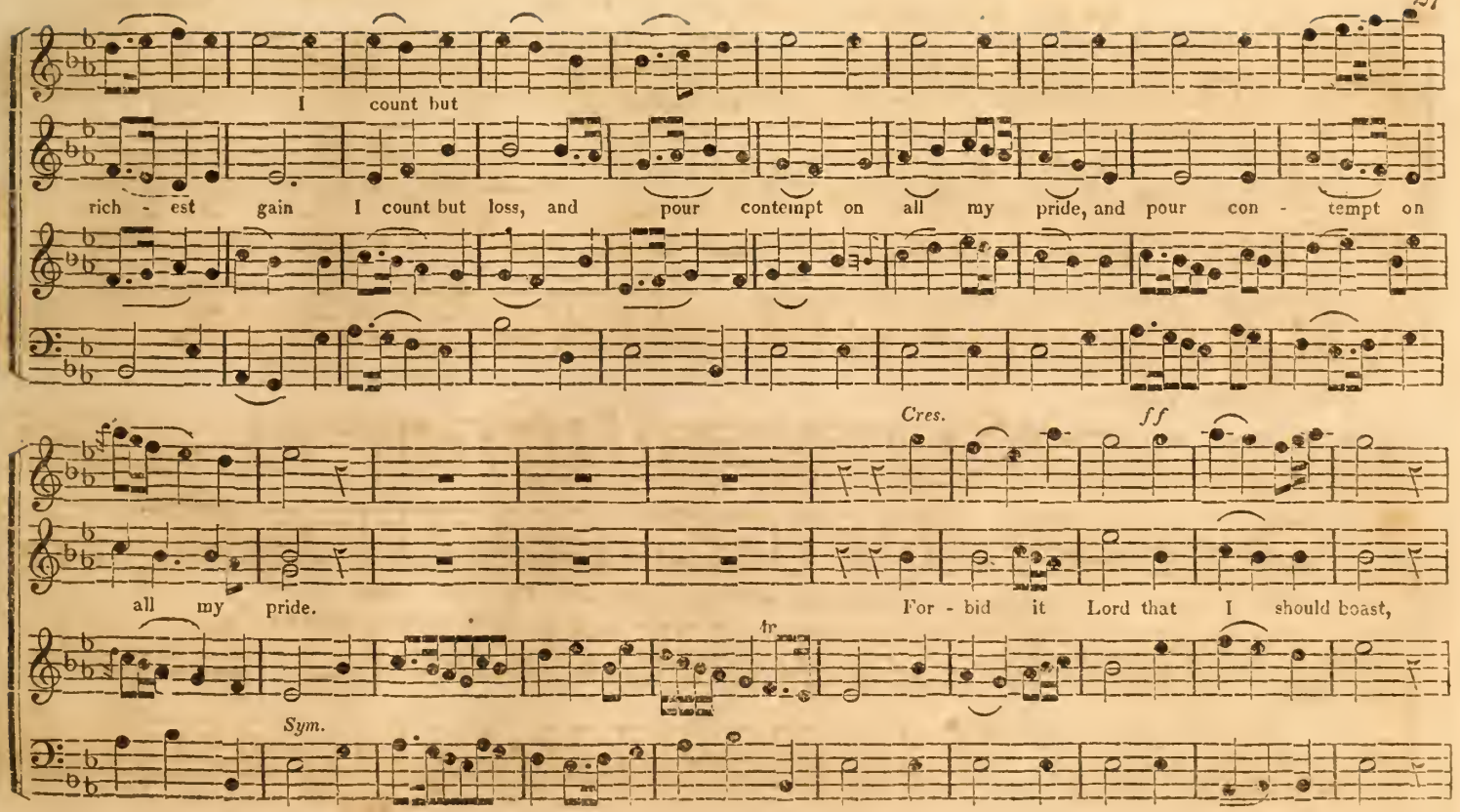
Bradbury.

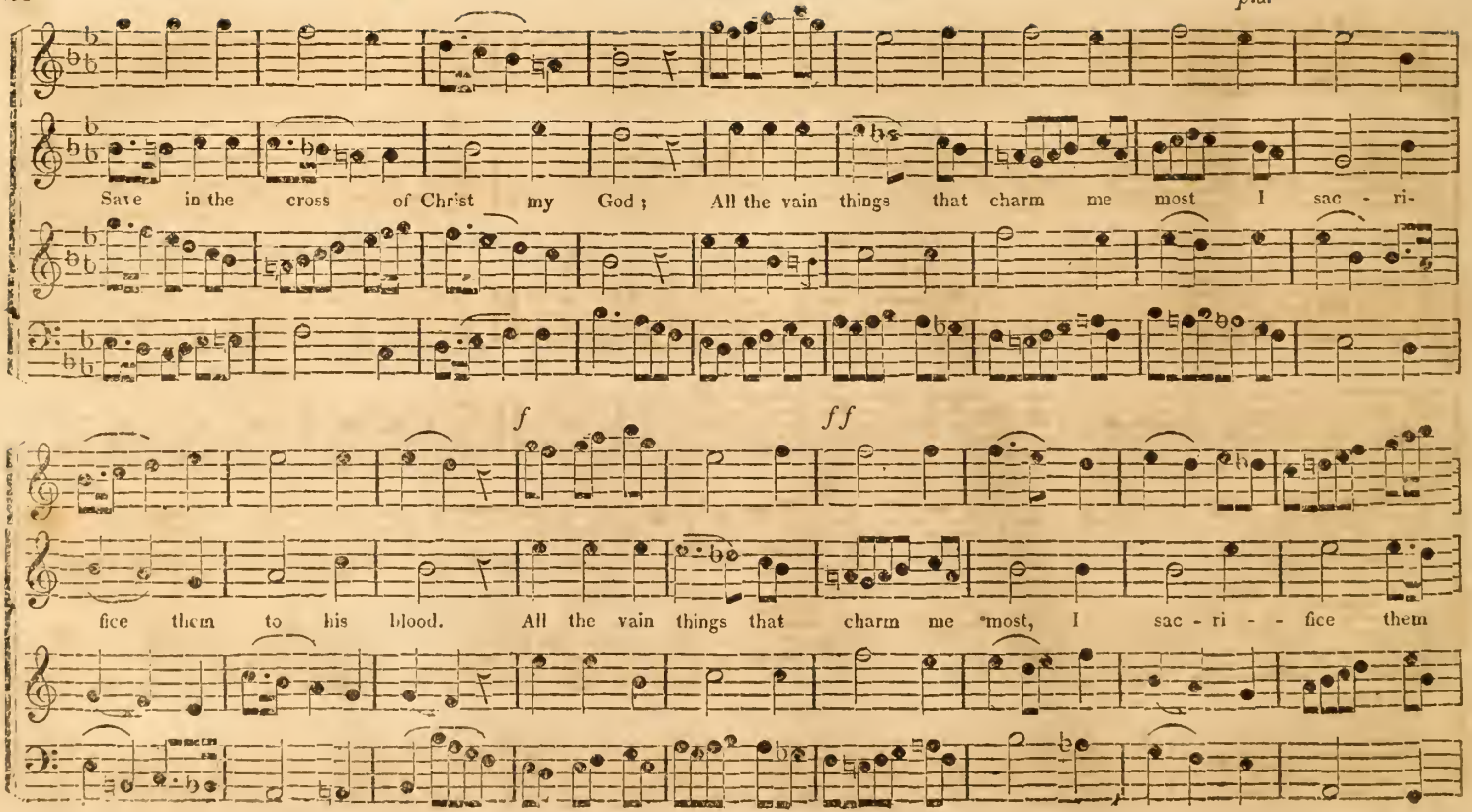
ANDANTE. *Larghetto e Piano.*

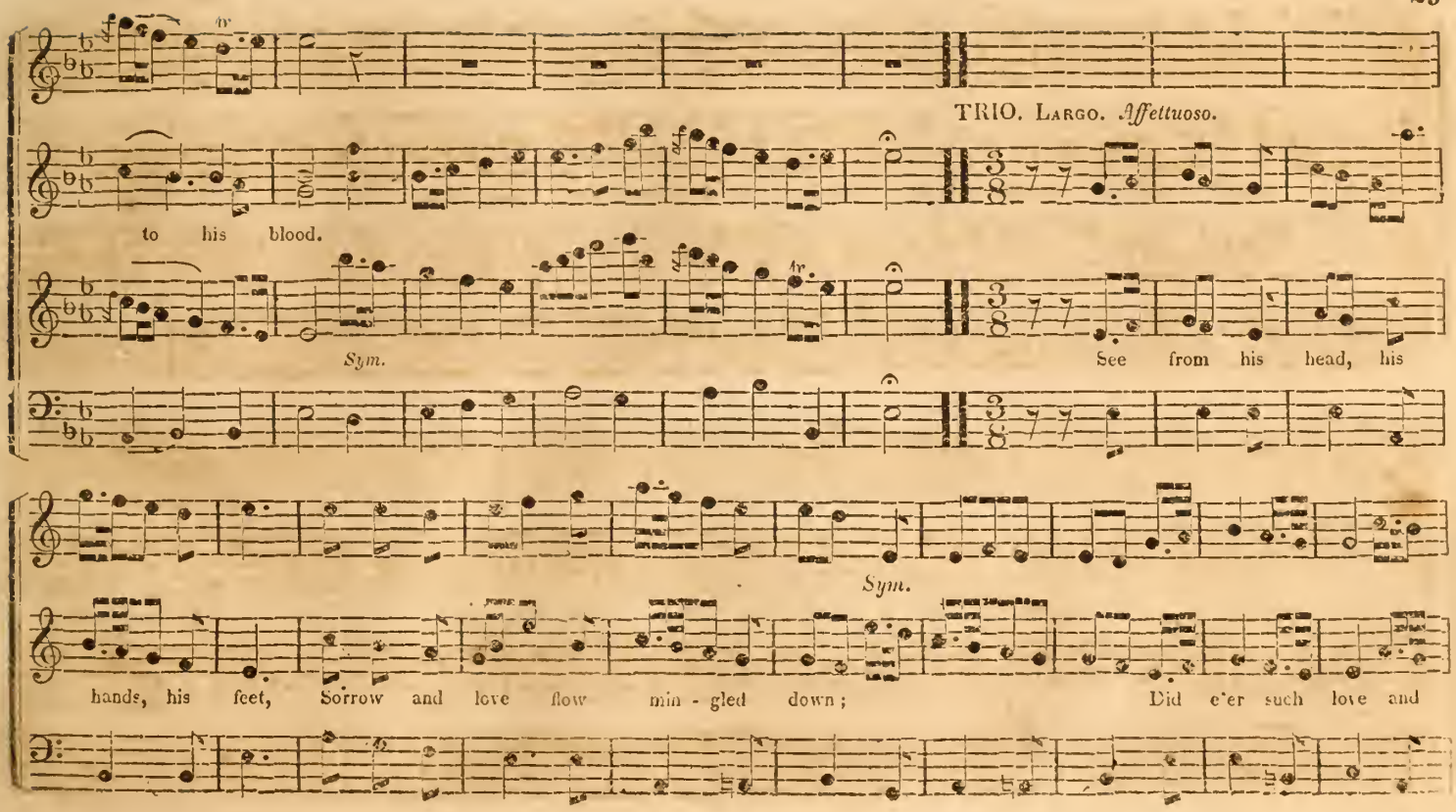


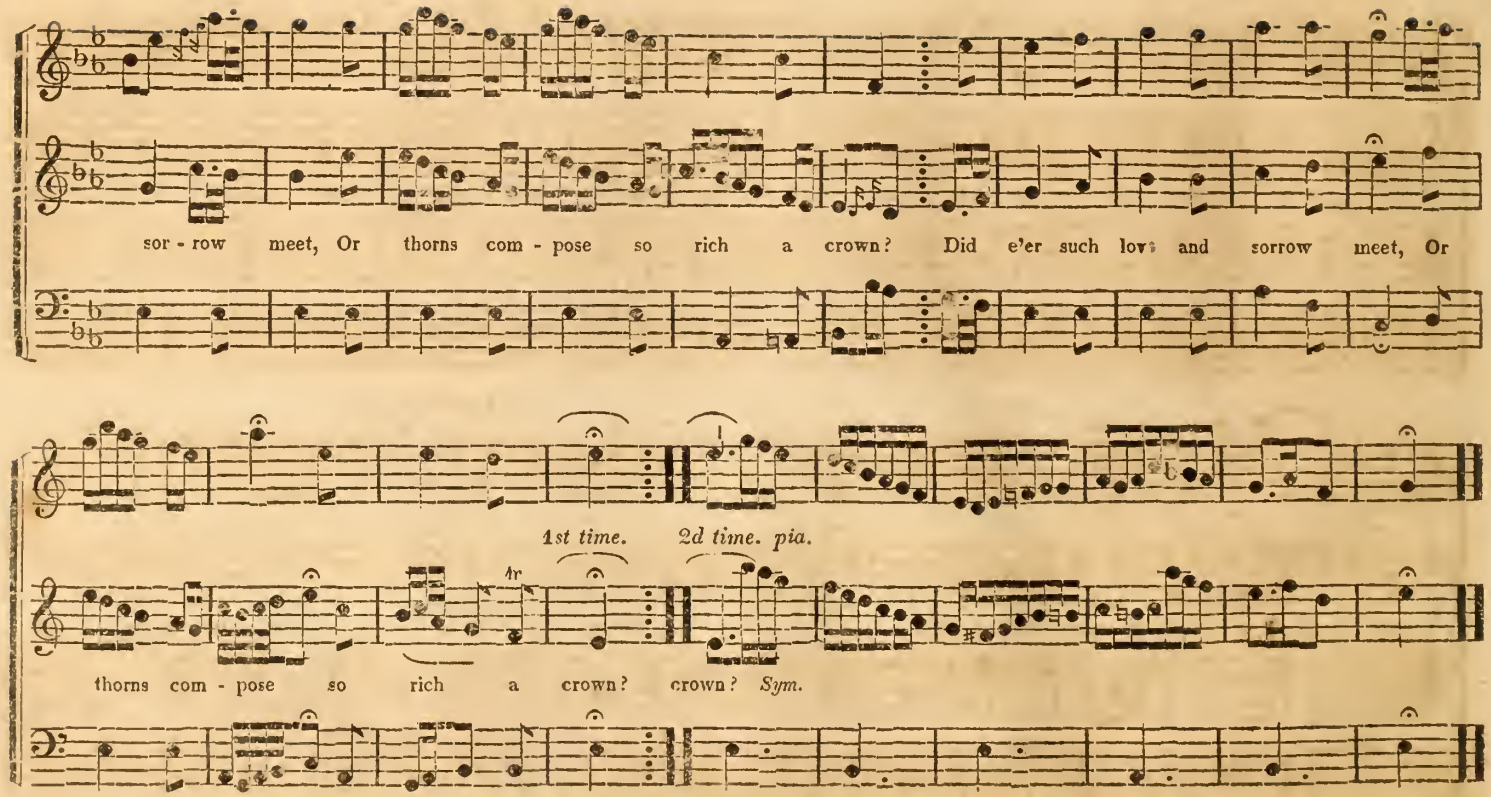
SEMI CHORUS. Sotto Voce.

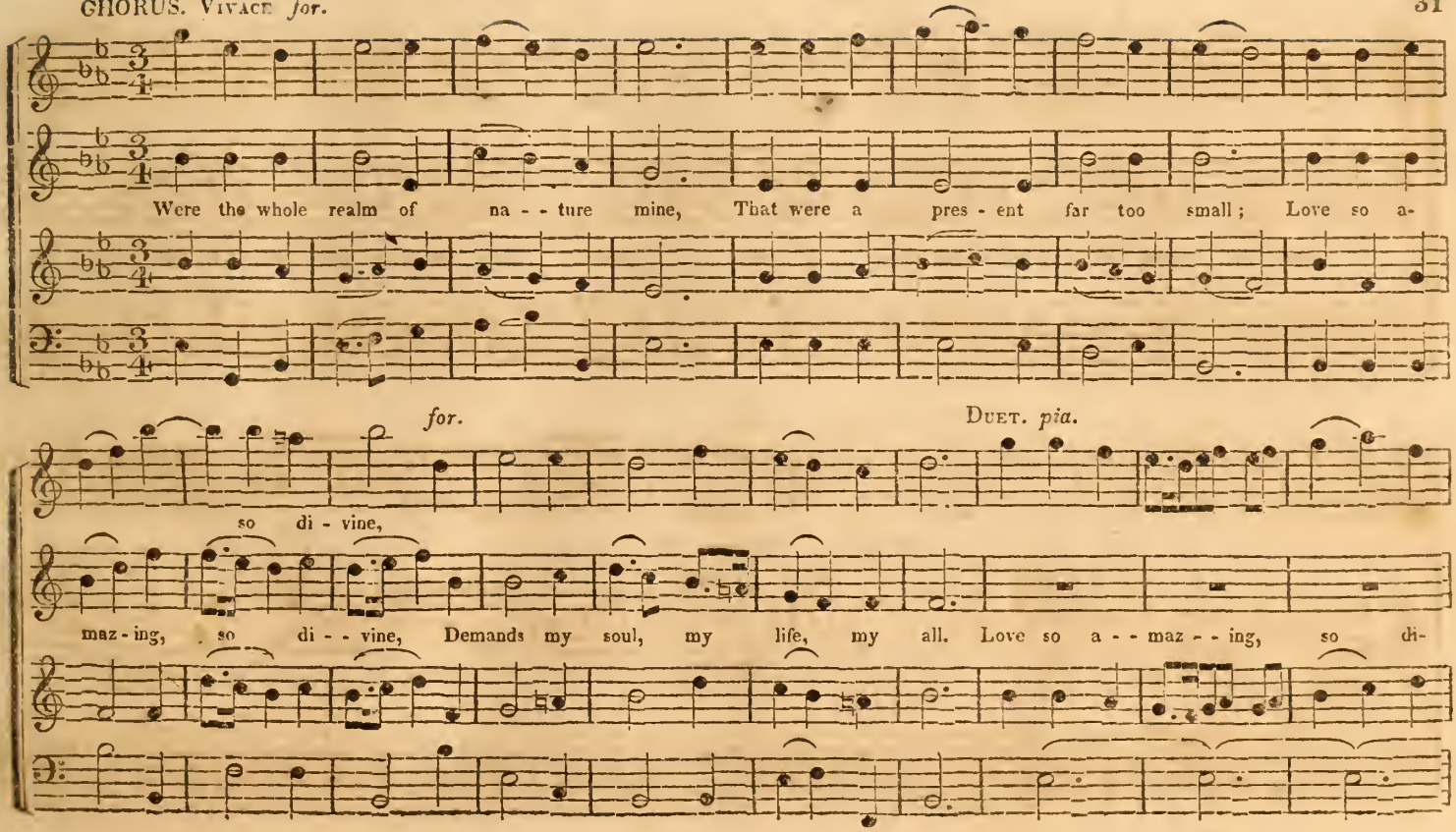



I count but
rich - est gain I count but loss, and pour contempt on all my pride, and pour con - tempt on
Cres.
ff
all my pride.
For - bid it Lord that I should boast,
tr
Sym.


pia.
Save in the cross of Christ my God; All the vain things that charm me most I sac - ri-
f
ff
fice them to his blood. All the vain things that charm me most, I sac - ri - - fice them


TRIO. Largo. Affettuoso.
to his blood.
Sym.
See from his head, his
Sym.
hands, his feet, Sorrow and love flow min - gled down;
Did e'er such love and


sor - row meet, Or thorns com - pose so rich a crown? Did e'er such love and sorrow meet, Or
1st time.
2d time. pia.
thorns com - pose so rich a crown? crown? Sym.


Were the whole realm of na - - ture mine, That were a pres - ent far too small; Love so a-
for.
DUET. pia.
so di - vine,
maz - ing, so di - - vine, Demands my soul, my life, my all. Love so a - - maz - - ing, so di-

pia. *for.* *Adagio.*

vine, Demands my soul, my life, my all, Demands my soul, my life, my all.

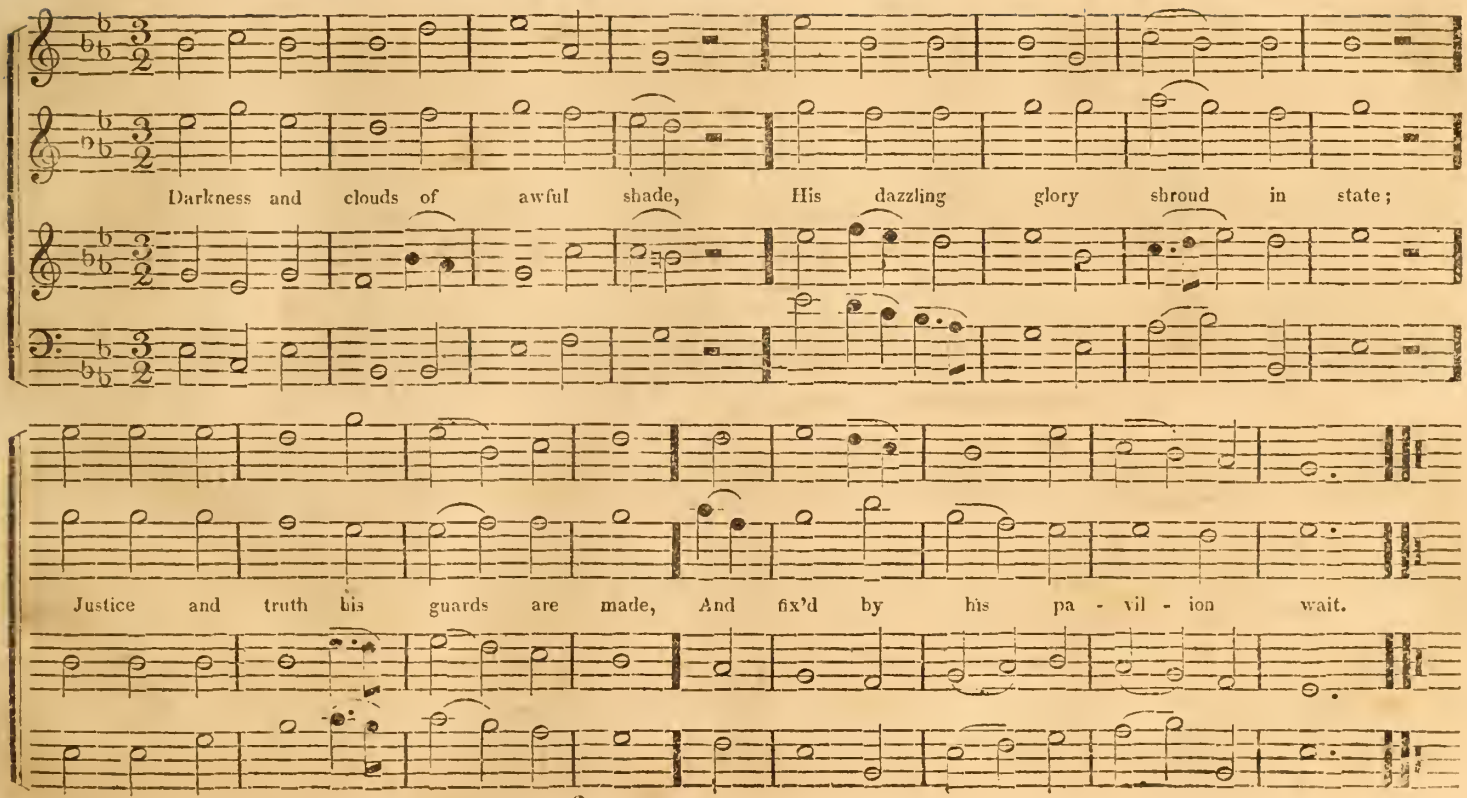
voice.

ANTICIPATION. S. M.

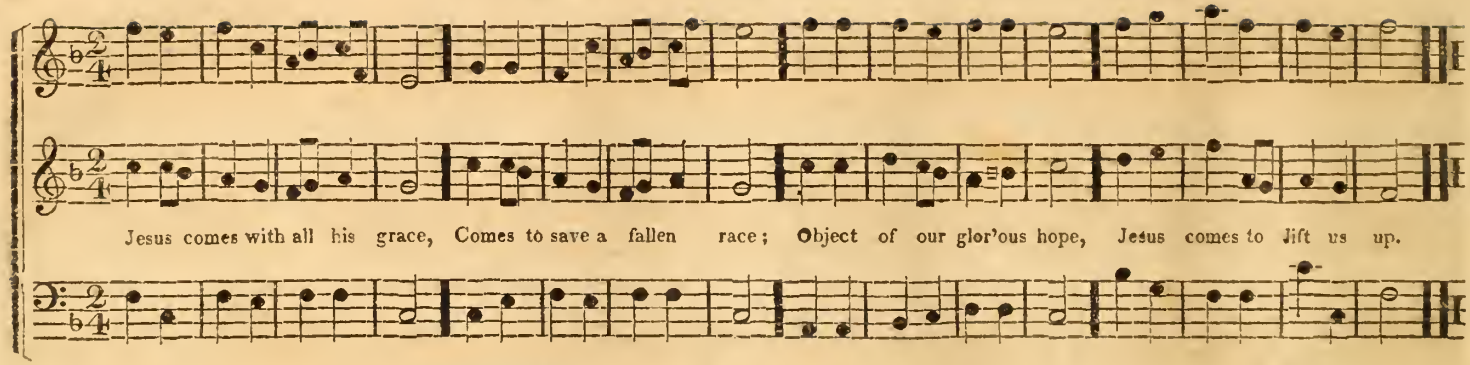
R. Taylor.

LARGHETTO.

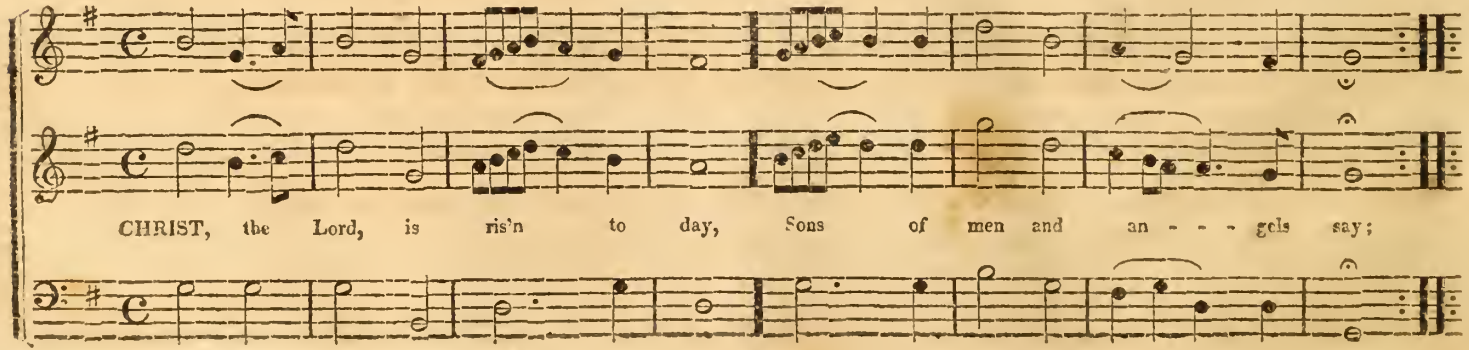
Have mercy, Lord, on me, As thou wert ev - er kind, Let me, oppress'd with loads of guilt, Thy wont - ed mer - cy find.


Darkness and clouds of awful shade, His dazzling glory shroud in state;
Justice and truth his guards are made, And fix'd by his pa - vil - ion wait.

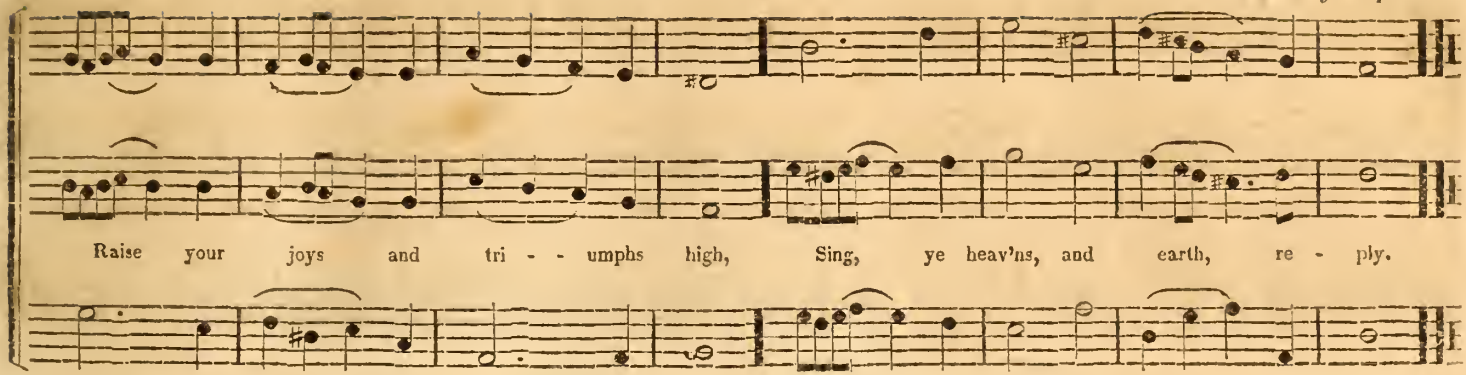
SAVANNAH. 7's.



EASTER. 7's. Handel.



End with the first part.



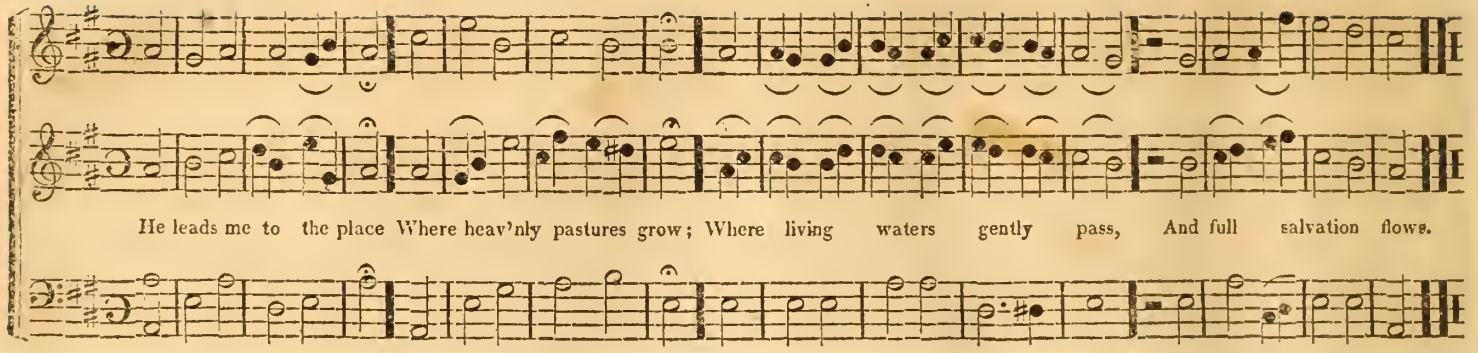
2 Love's redeeming work is done;
Fought the fight, the battle won!
Lo! our Sun's eclipse is o'er;
Lo! he sits in blood no more!

3 Vain the stone, the watch, the seal,
Christ hath burst the gates of hell!
Death in vain forbids his rise,
Christ hath open'd paradise.

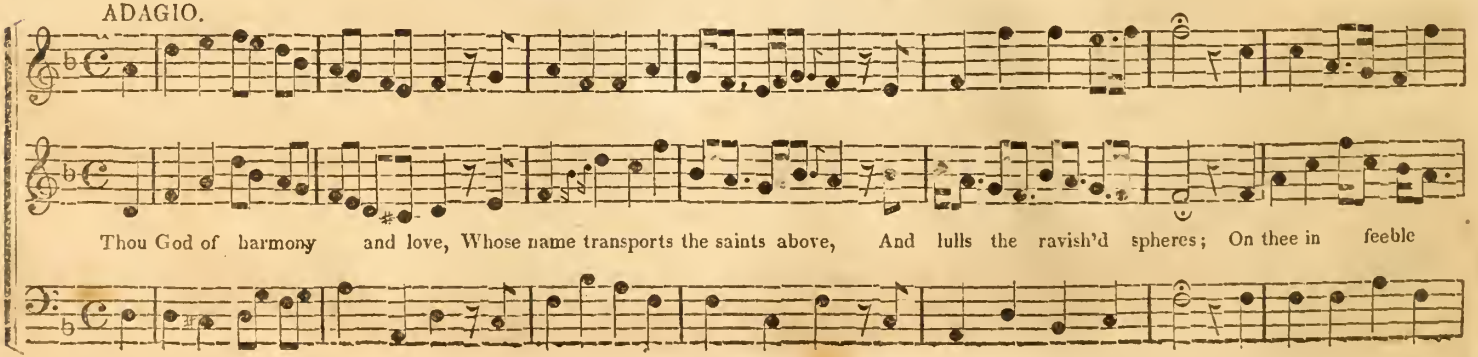
4 Lives again our glorious King,
Where, O death, is now thy sting?
Once he died our souls to save
Where's thy victory, O grave?

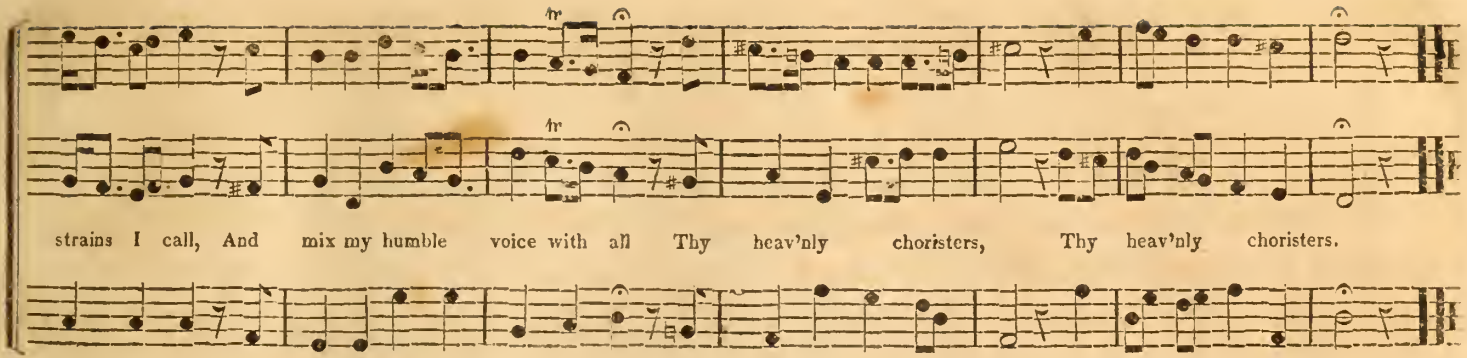
5 Soar we now where Christ has led,
Foll'wing our exalted head;
Made like him, like him we rise,
Ours the cross, the grave the skies.

SHIRLAND. S. M.



MUSICIAN'S HYMN. 8-8-6.



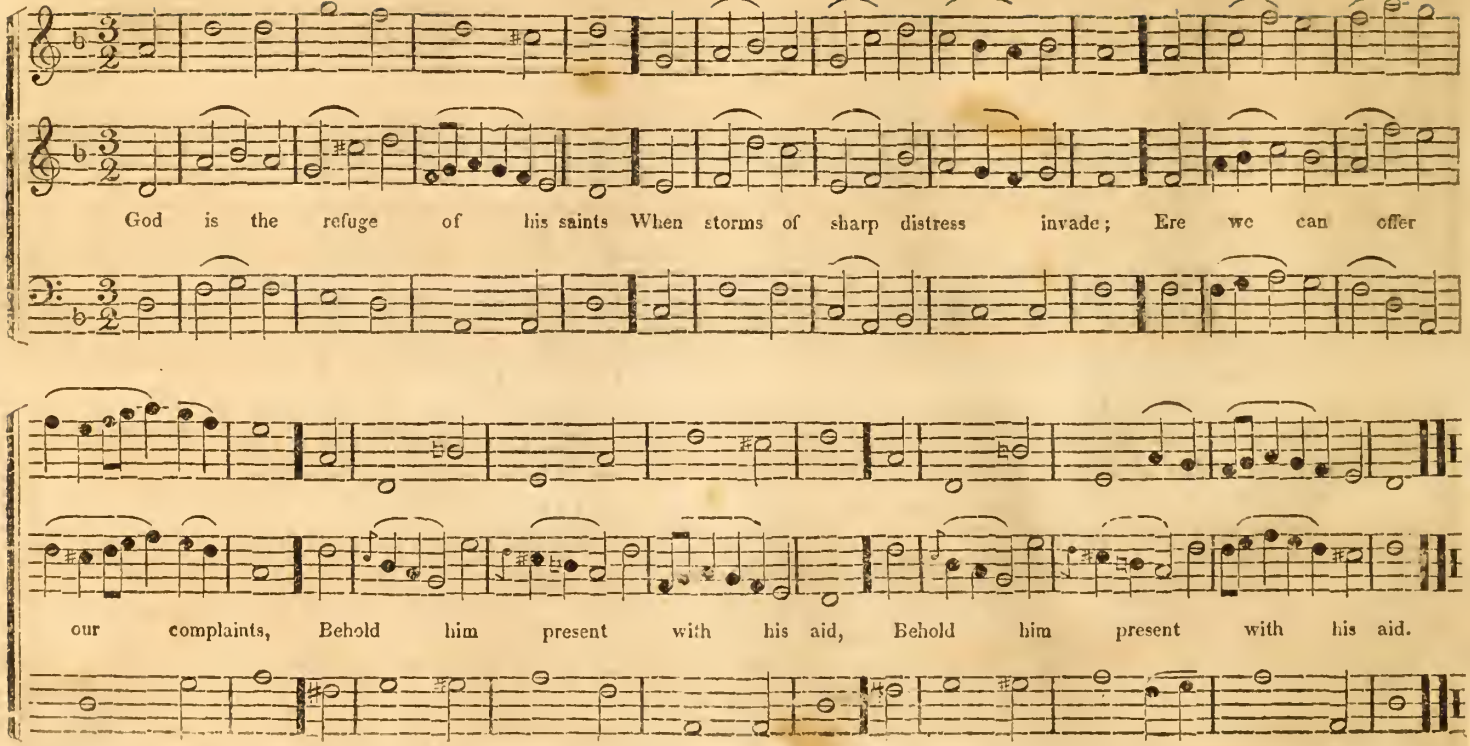


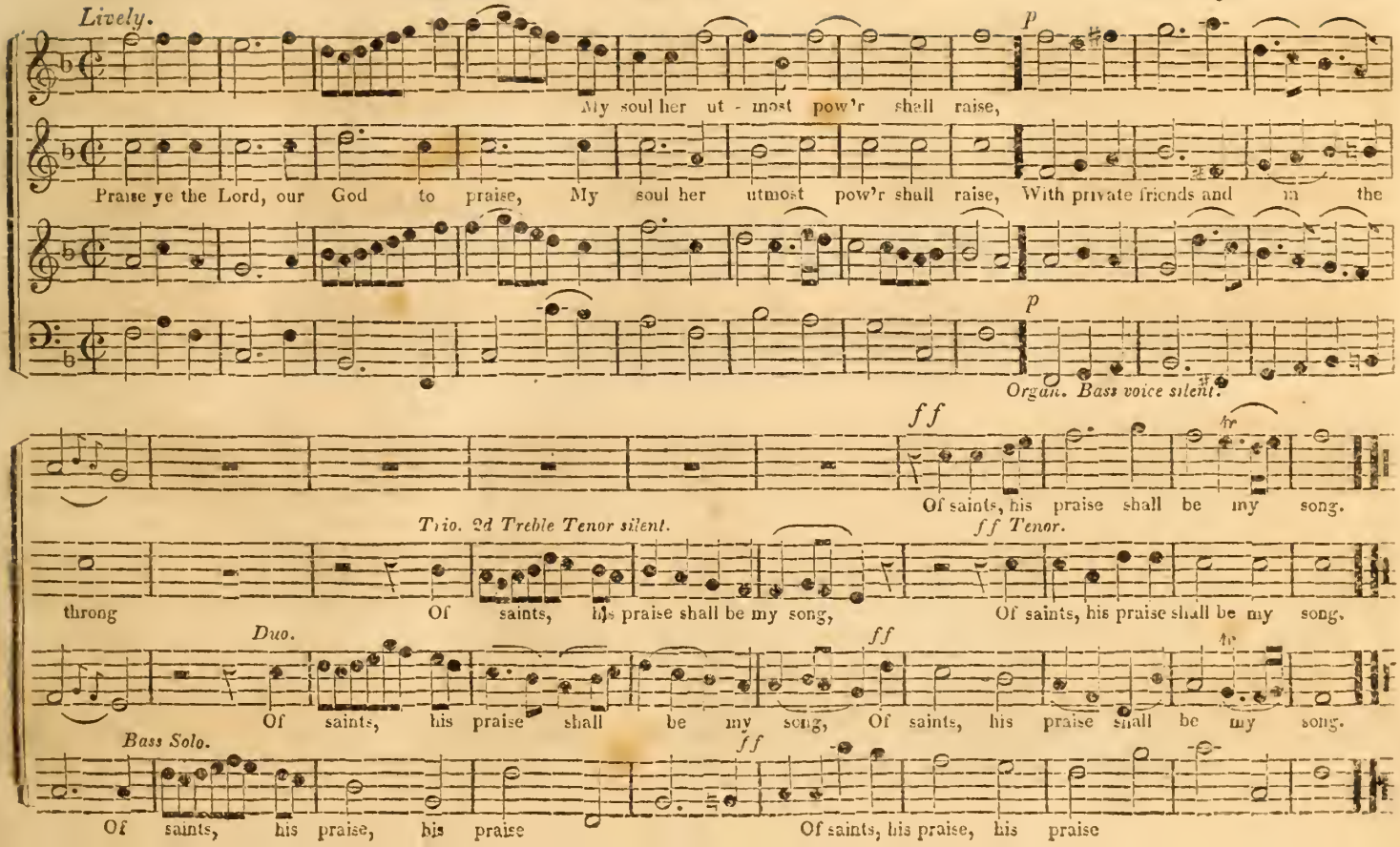
2 If well I know the tuneful art,
To captivate a human heart,
The glory, Lord, be thine;
A servant of Thy blessed will,
I here devote my utmost skill,
To sound Thy praise divine.

3 O, might I with the saints aspire,
The meanest of that dazzling choir,
Who chant Thy praise above;
Mix'd with the bright, celestial band,
May I a heavn'ly harper stand,
And sing the song of Love!

4 What ecstacy of bliss is there
While all th' angelick concert share,
And drink the floating joys!
What more than ecstacy when all,
Struck to the golden pavement fall
At Jesus' glorious voice.

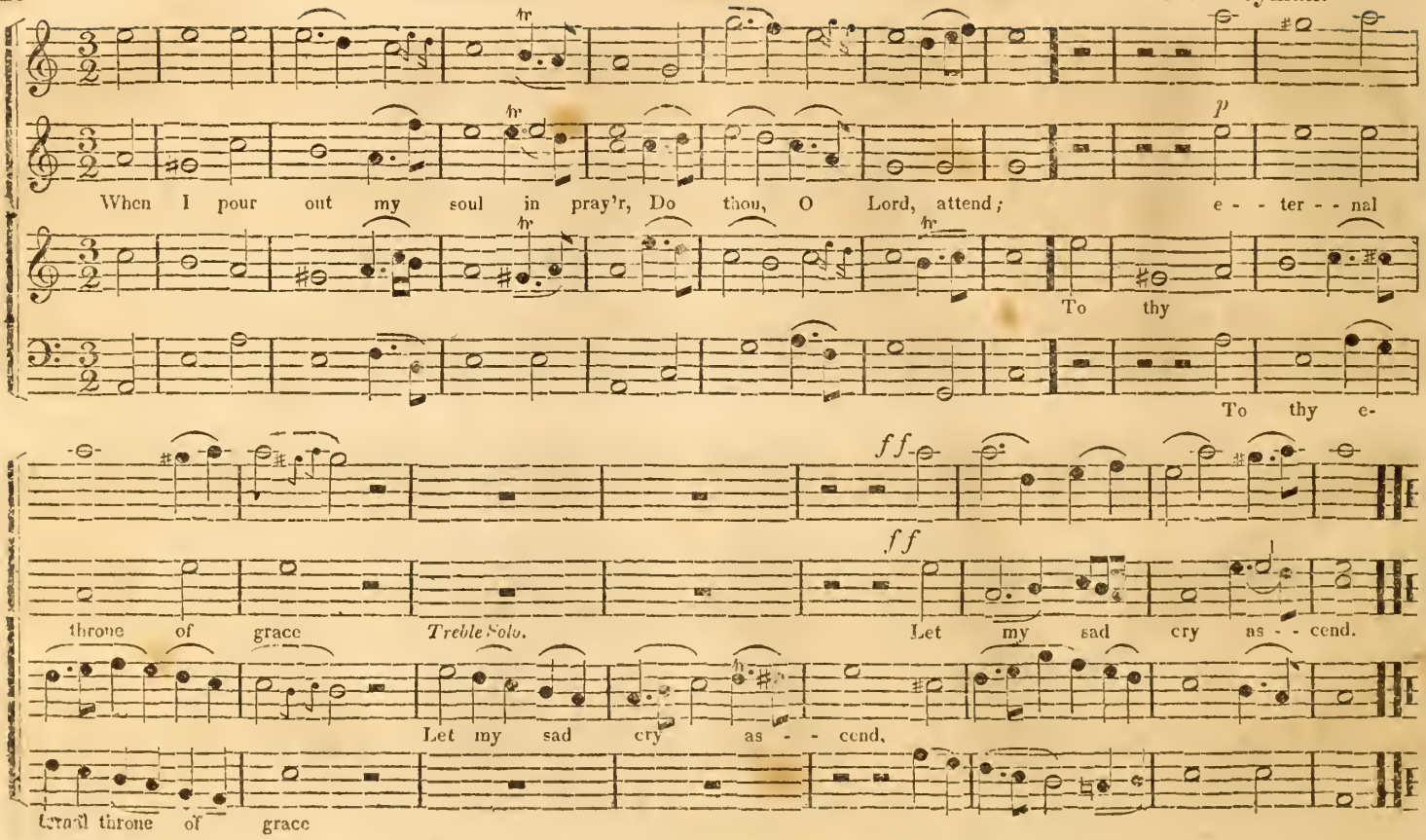
VIRGINIA. L. M.

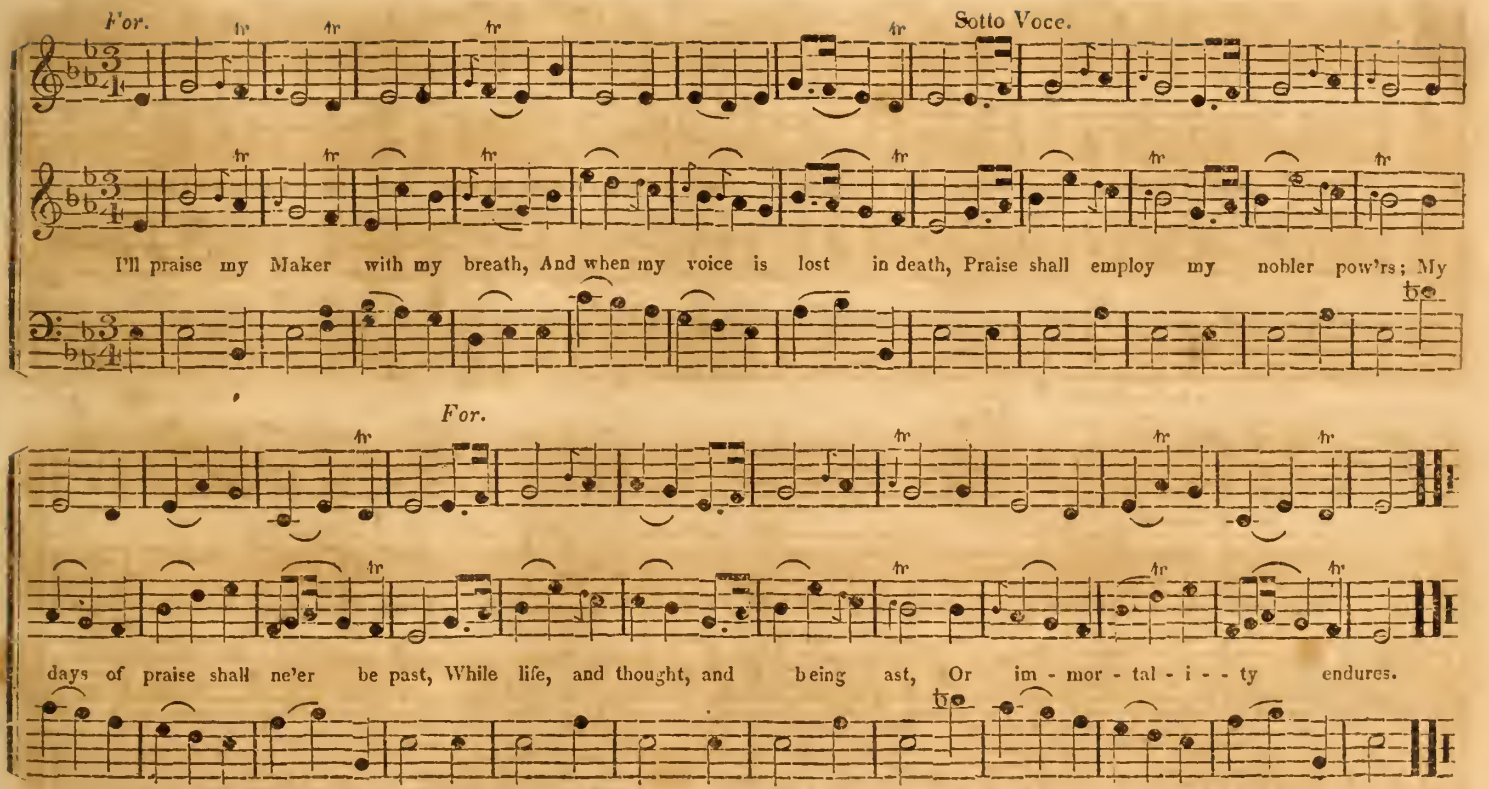

God is the refuge of his saints When storms of sharp distress invade; Ere we can offer
our complaints, Behold him present with his aid, Behold him present with his aid.


Lively.
p
My soul her ut - most pow'r shall raise,
Praise ye the Lord, our God to praise, My soul her utmost pow'r shall raise, With private friends and in the
p
Organ. Bass voice silent.
ff
tr
Of saints, his praise shall be my song.
Trio. 2d Treble Tenor silent.
ff Tenor.
throng Of saints, his praise shall be my song, Of saints, his praise shall be my song.
Duo.
ff
tr
Of saints, his praise shall be my song, Of saints, his praise shall be my song.
Bass Solo.
ff
Of saints, his praise, his praise Of saints, his praise, his praise

MOIRA. C. M.

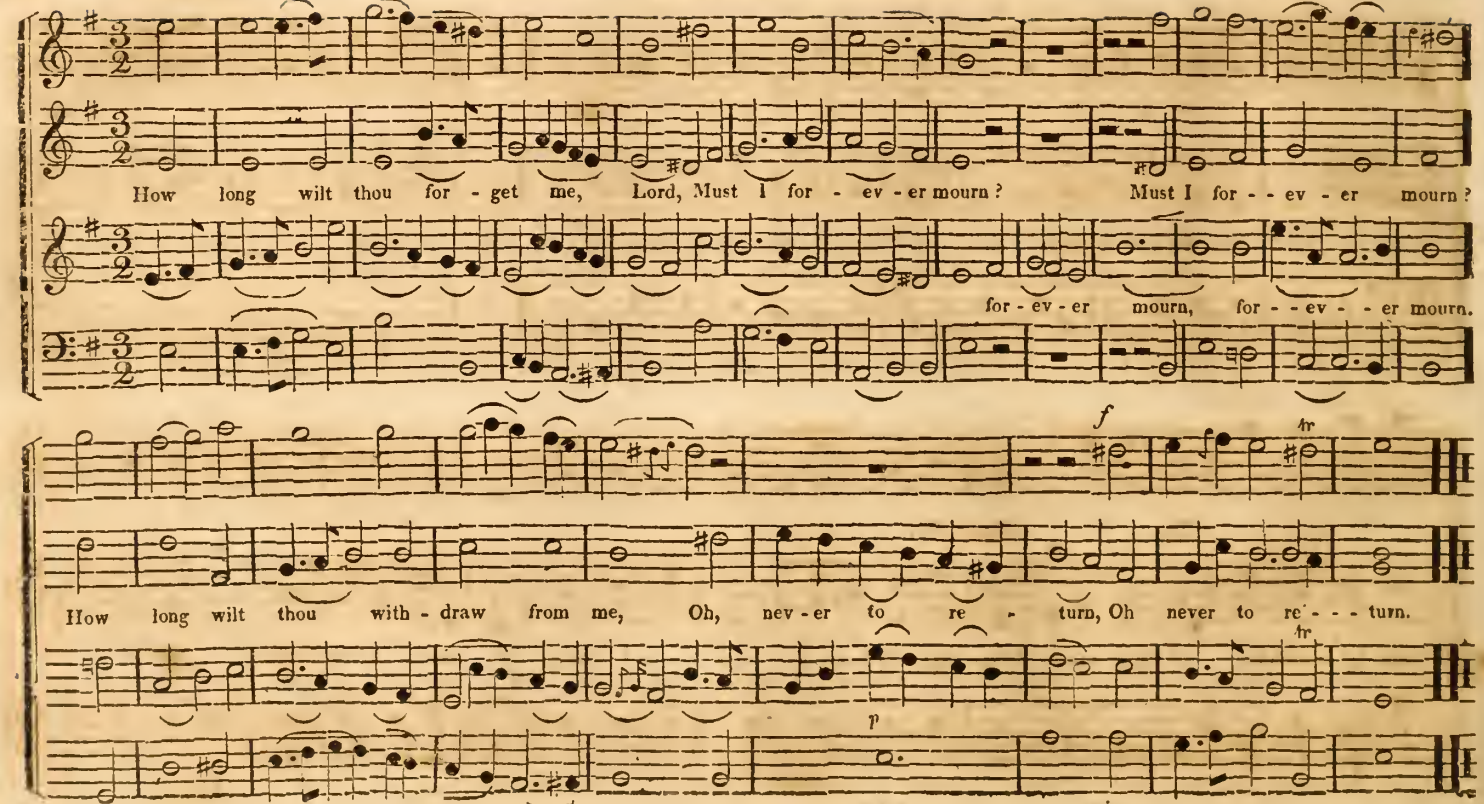
D. Weyman.

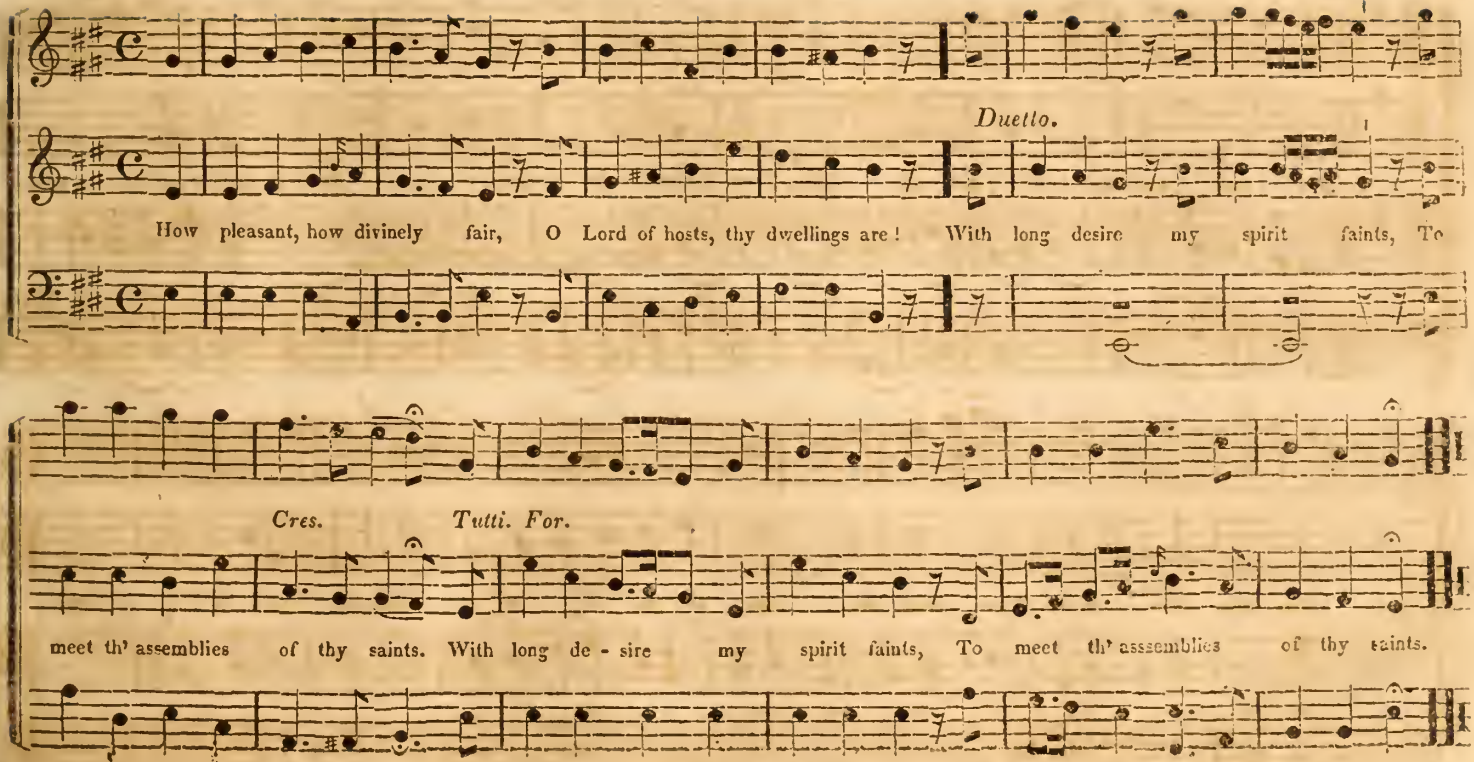



For.
Sotto Voce.
I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs; My
For.
days of praise shall ne'er be past, While life, and thought, and being ast, Or im - mor - tal - i - - ty endures.

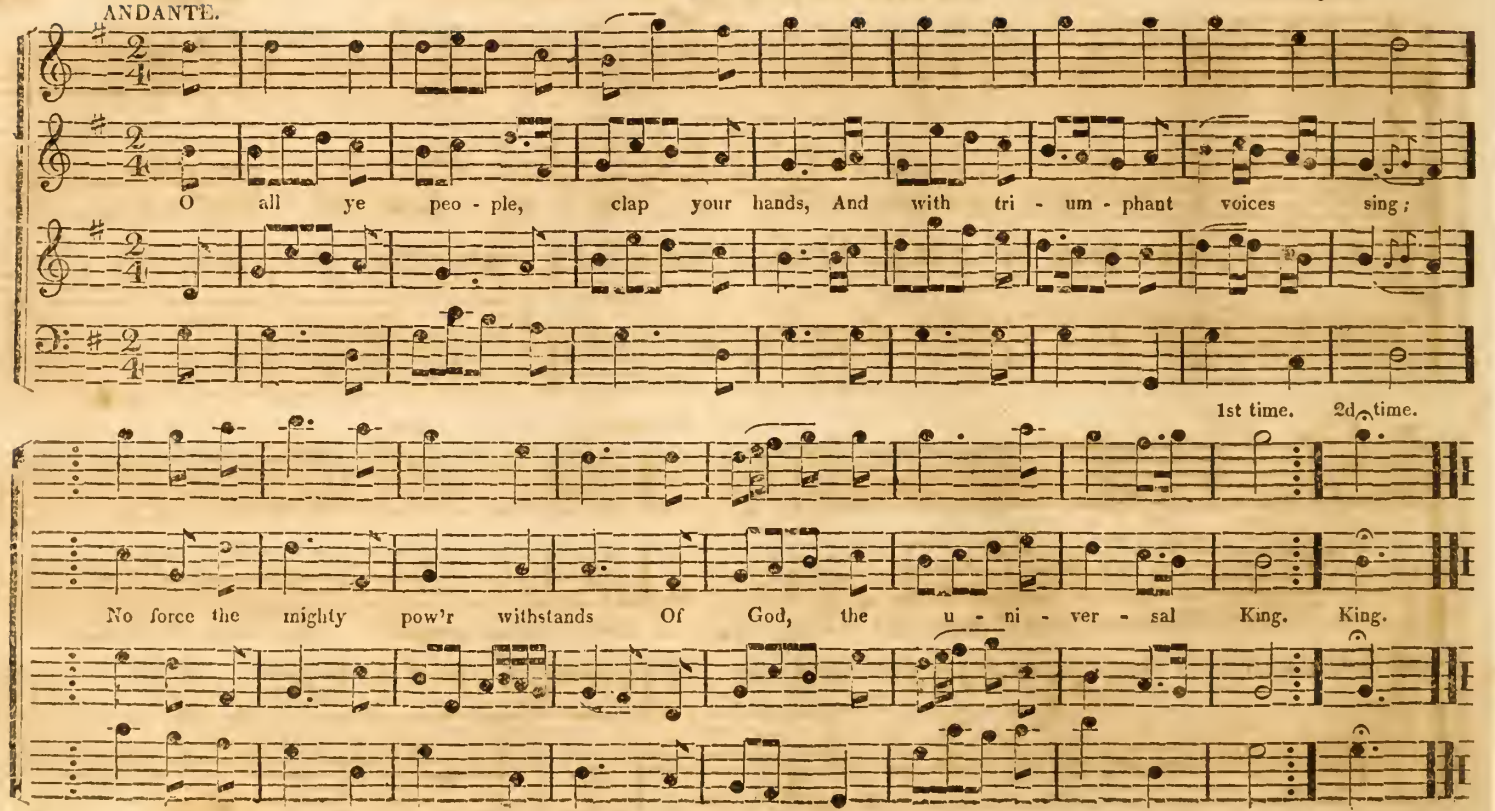
MARLAY. C. M.

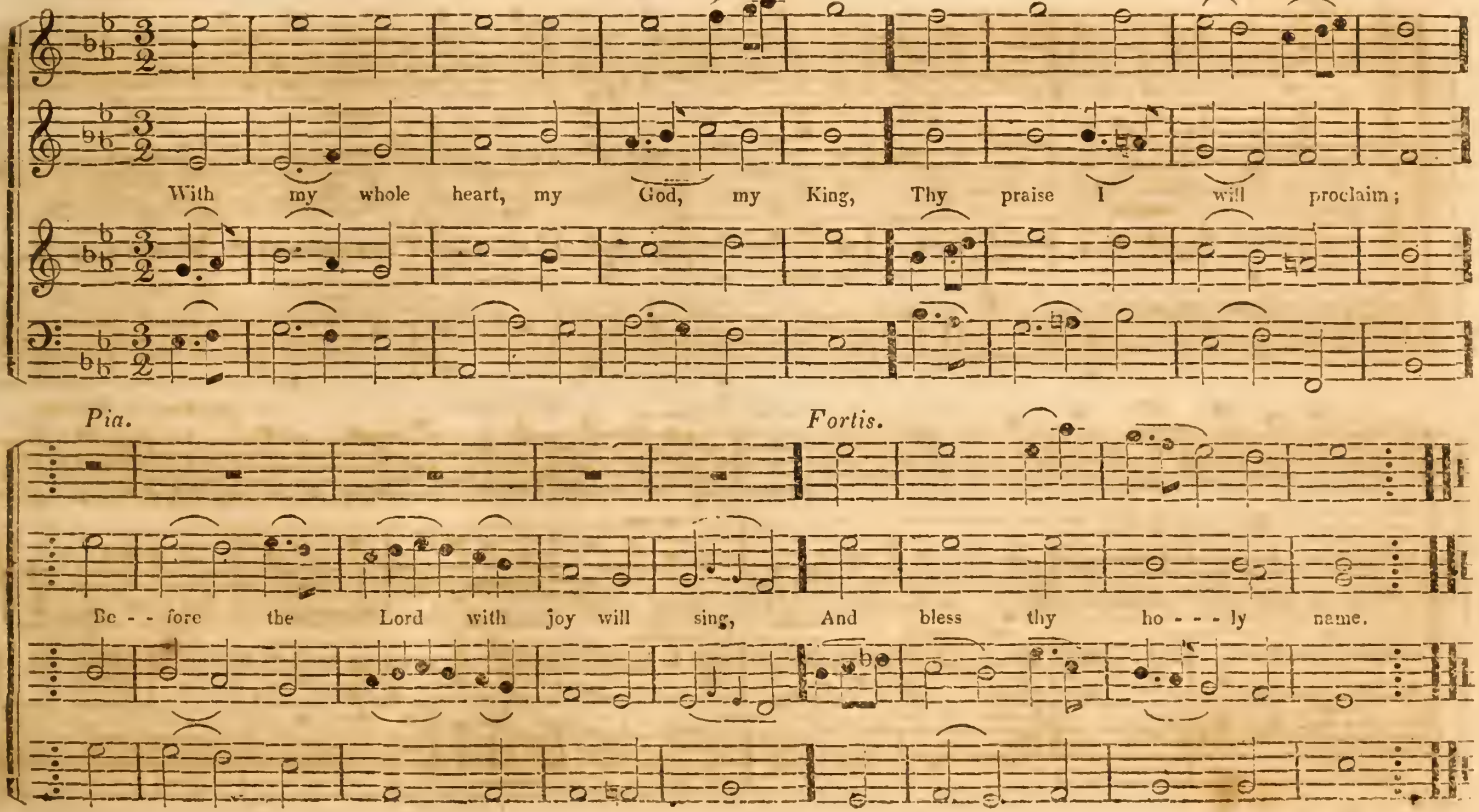
D. Weyman.

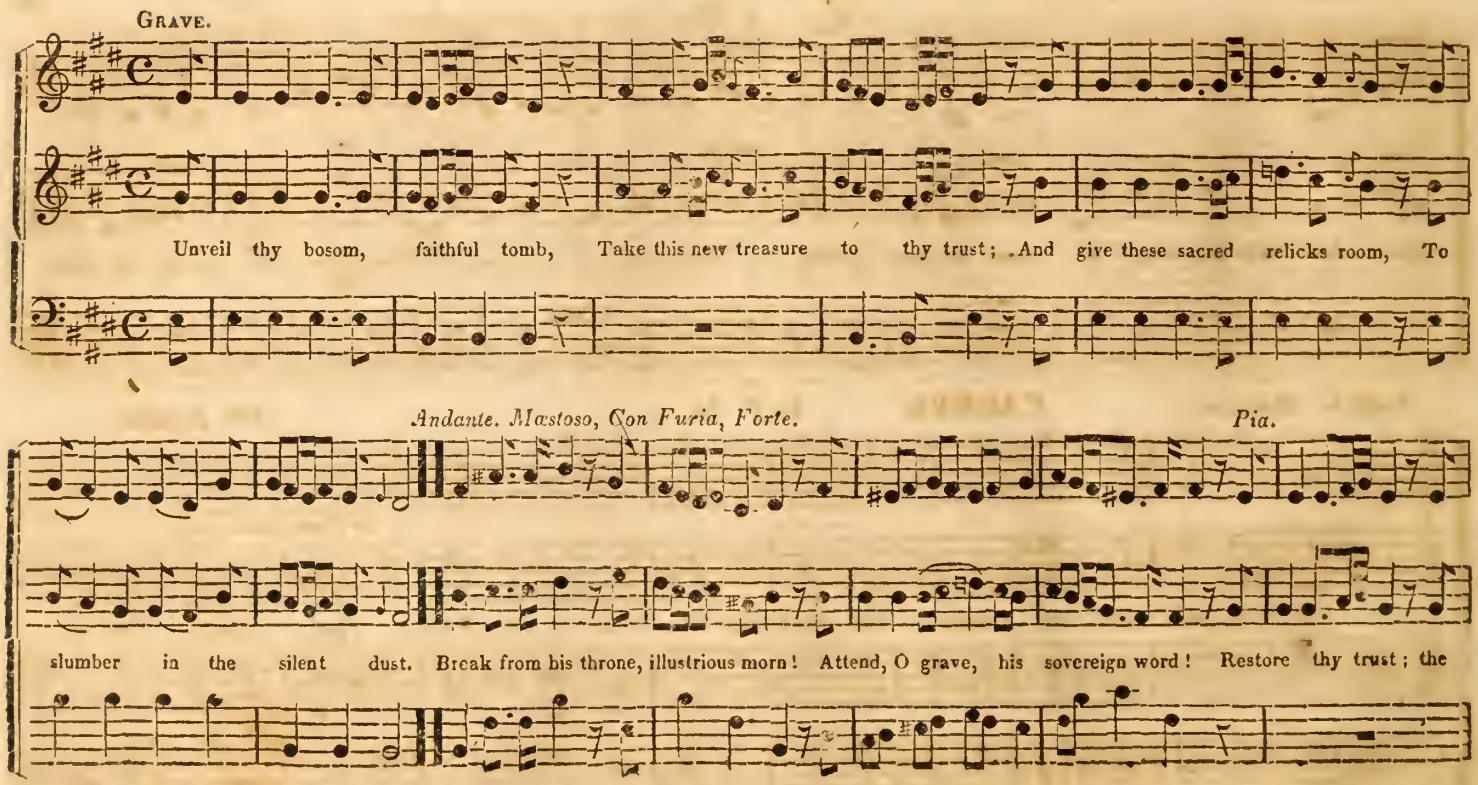



Duetto.
How pleasant, how divinely fair, O Lord of hosts, thy dwellings are! With long desire my spirit faints, To
Cres. Tutti. For.
meet th' assemblies of thy saints. With long de - sire my spirit faints, To meet th' assemblies of thy saints.

SABAOTH. L. M. R. Taylor.




With my whole heart, my God, my King, Thy praise I will proclaim;
Pia.
Fortis.
Be - - fore the Lord with joy will sing, And bless thy ho - - - ly name.


Grave.
Unveil thy bosom, faithful tomb, Take this new treasure to thy trust; And give these sacred relicks room, To
Andante. Maestoso, Con Furia, Forte.
Pia.
slumber in the silent dust. Break from his throne, illustrious morn! Attend, O grave, his sovereign word! Restore thy trust; the

For.

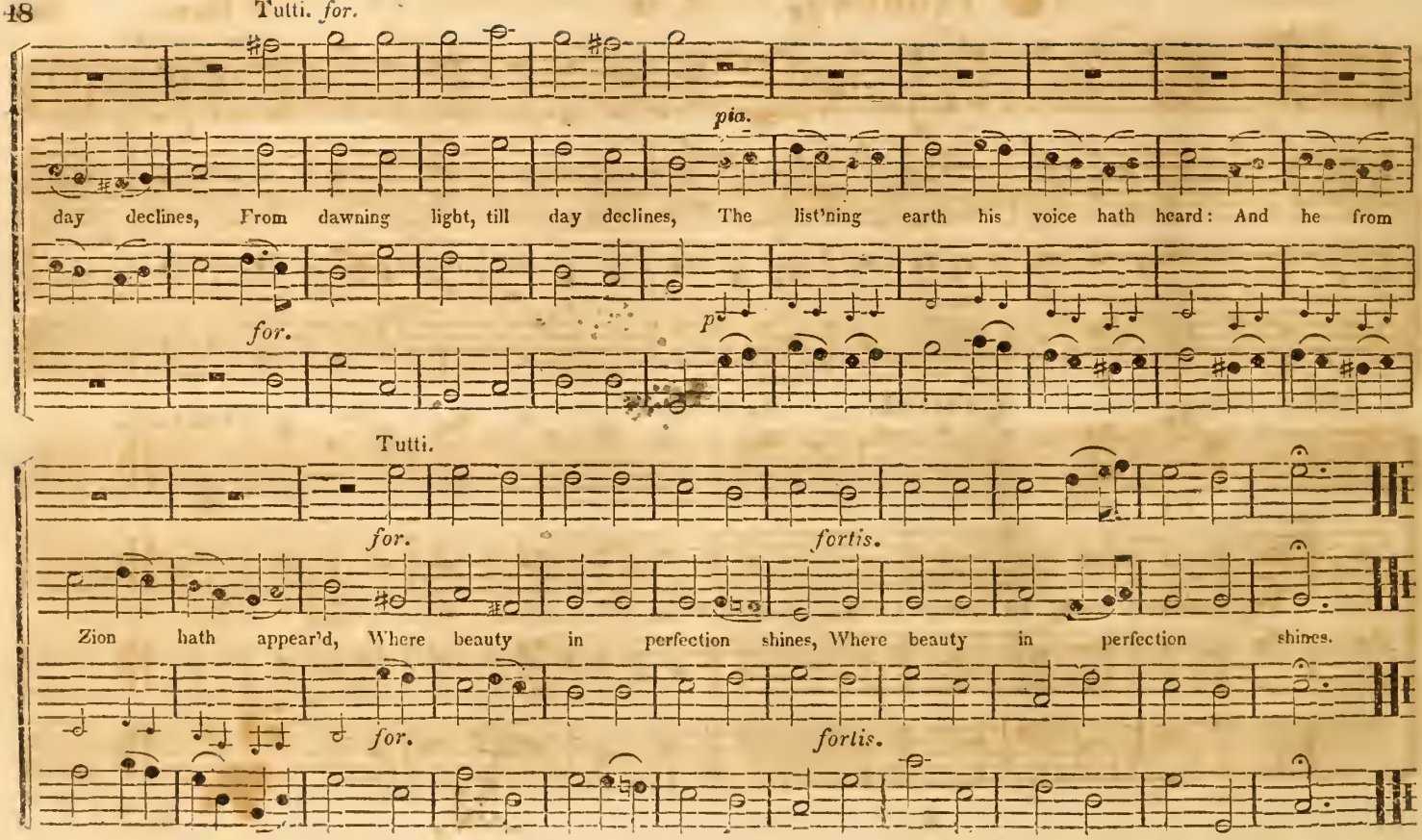
glor'ous form Will then arise to meet the Lord. Restore thy trust; the glor'ous form Will then arise to meet the Lord.

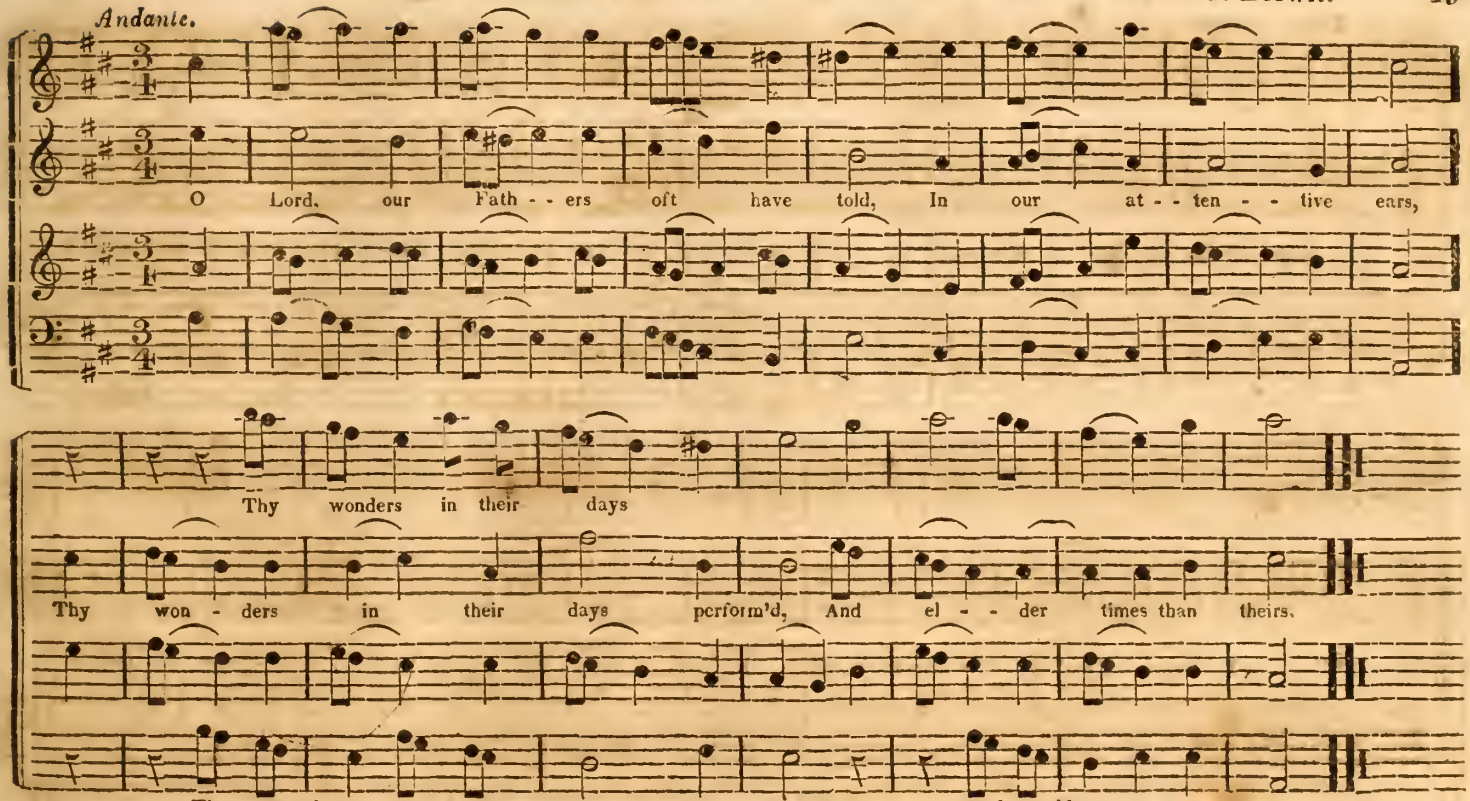
Andante. Mæstoso. **CASHEL. L. P. M.** **Dr. Arnold.**

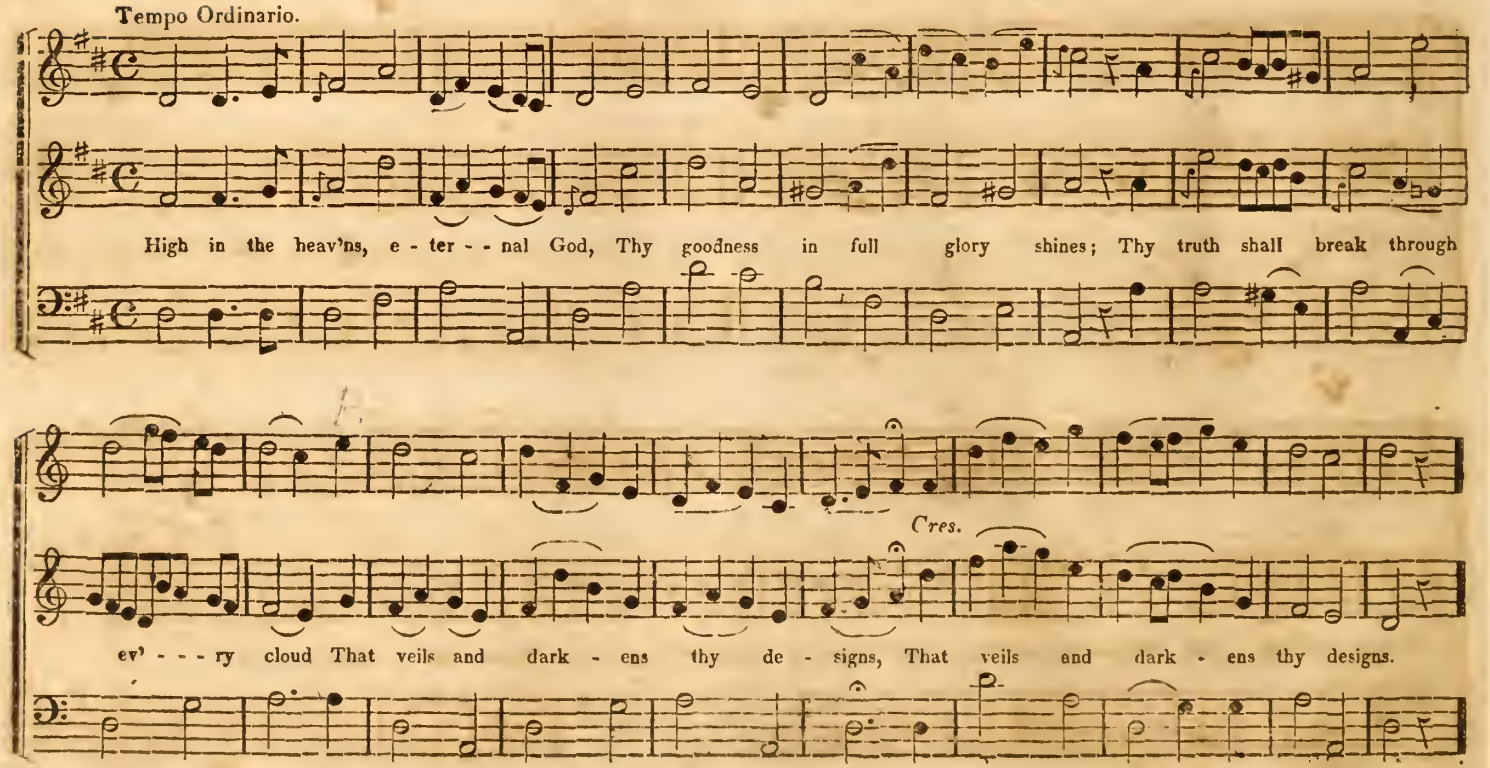
2d Treble Tenor silent.

The Lord hath spoke, the mighty God Hath sent his summons all abroad: From dawning light, till

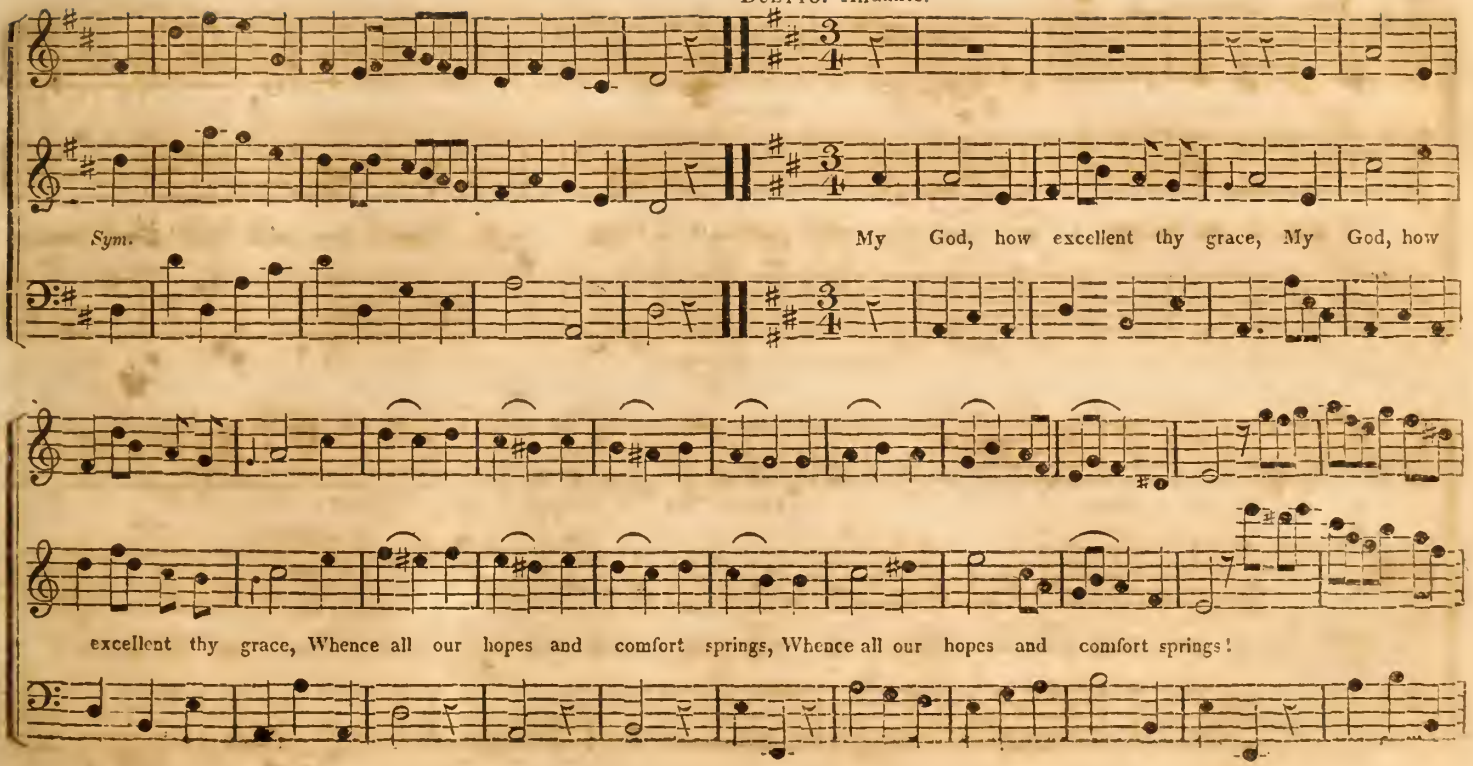
pia.

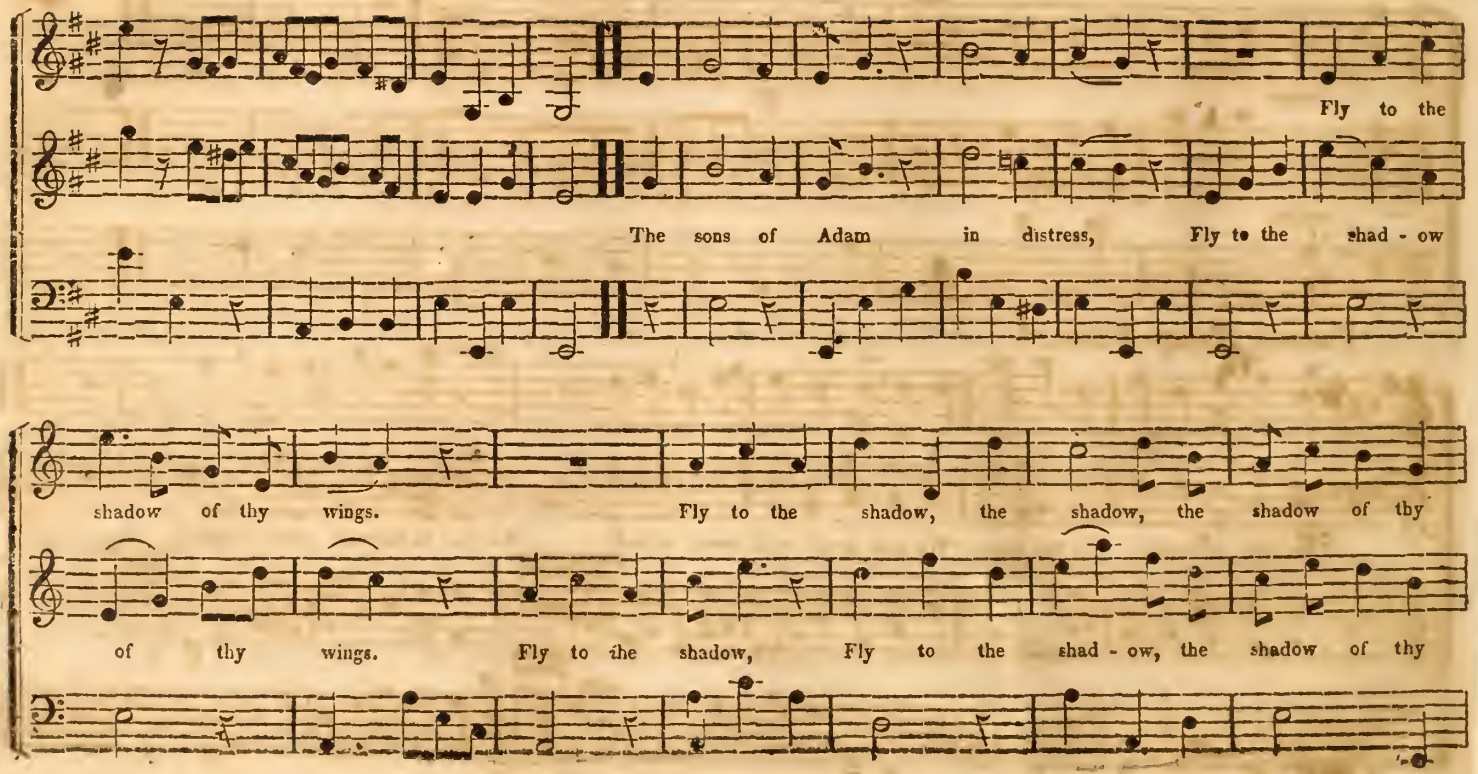

Tutti. for.
pia.
day declines, From dawning light, till day declines, The list'ning earth his voice hath heard: And he from
for.
p
Tutti.
for.
fortis.
Zion hath appear'd, Where beauty in perfection shines, Where beauty in perfection shines.
for.
fortis.

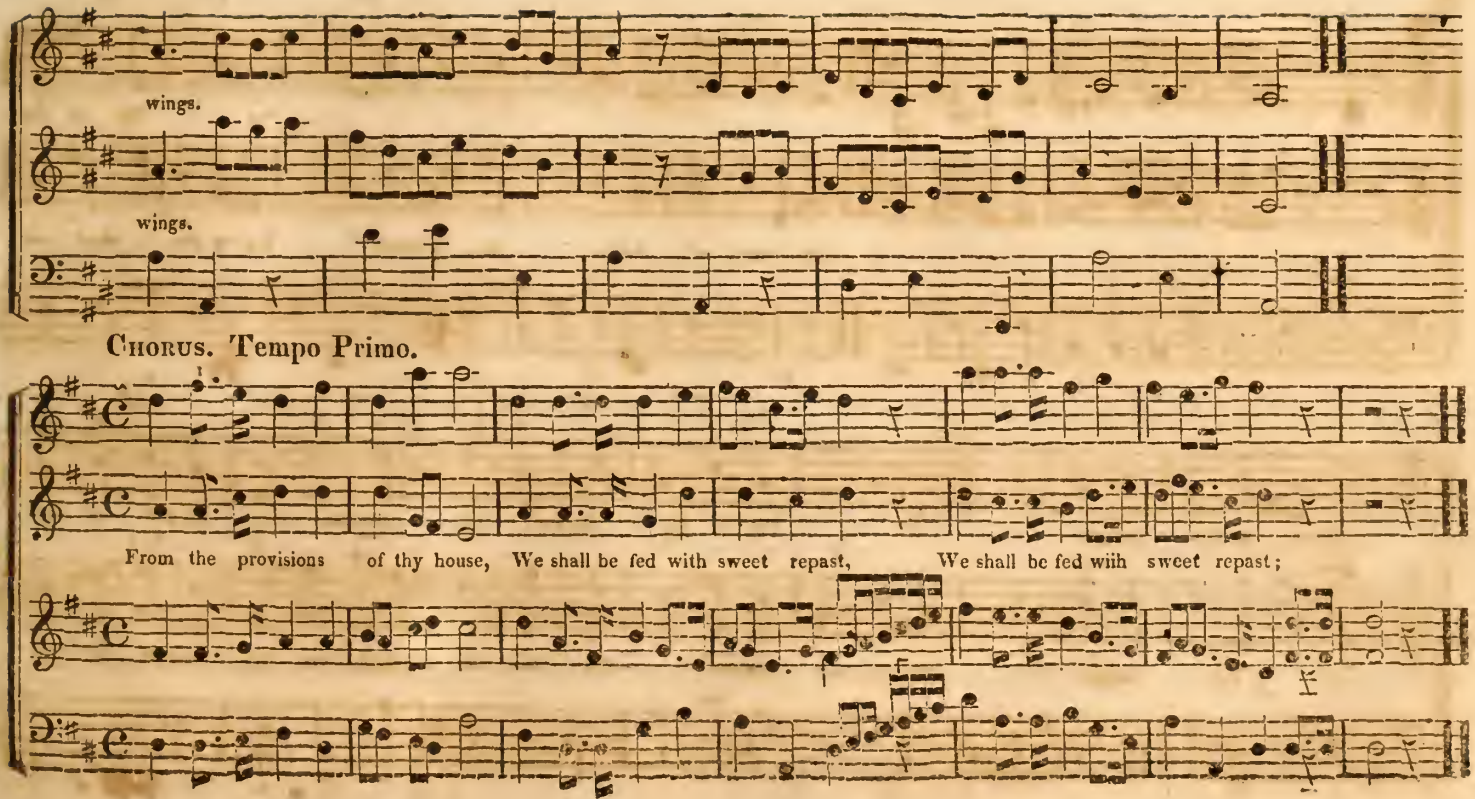

Andante.
O Lord, our Fath - - ers oft have told, In our at - - ten - - tive ears,
Thy wonders in their days
Thy won - ders in their days perform'd, And el - - der times than theirs.
Thy wonders in
And elder

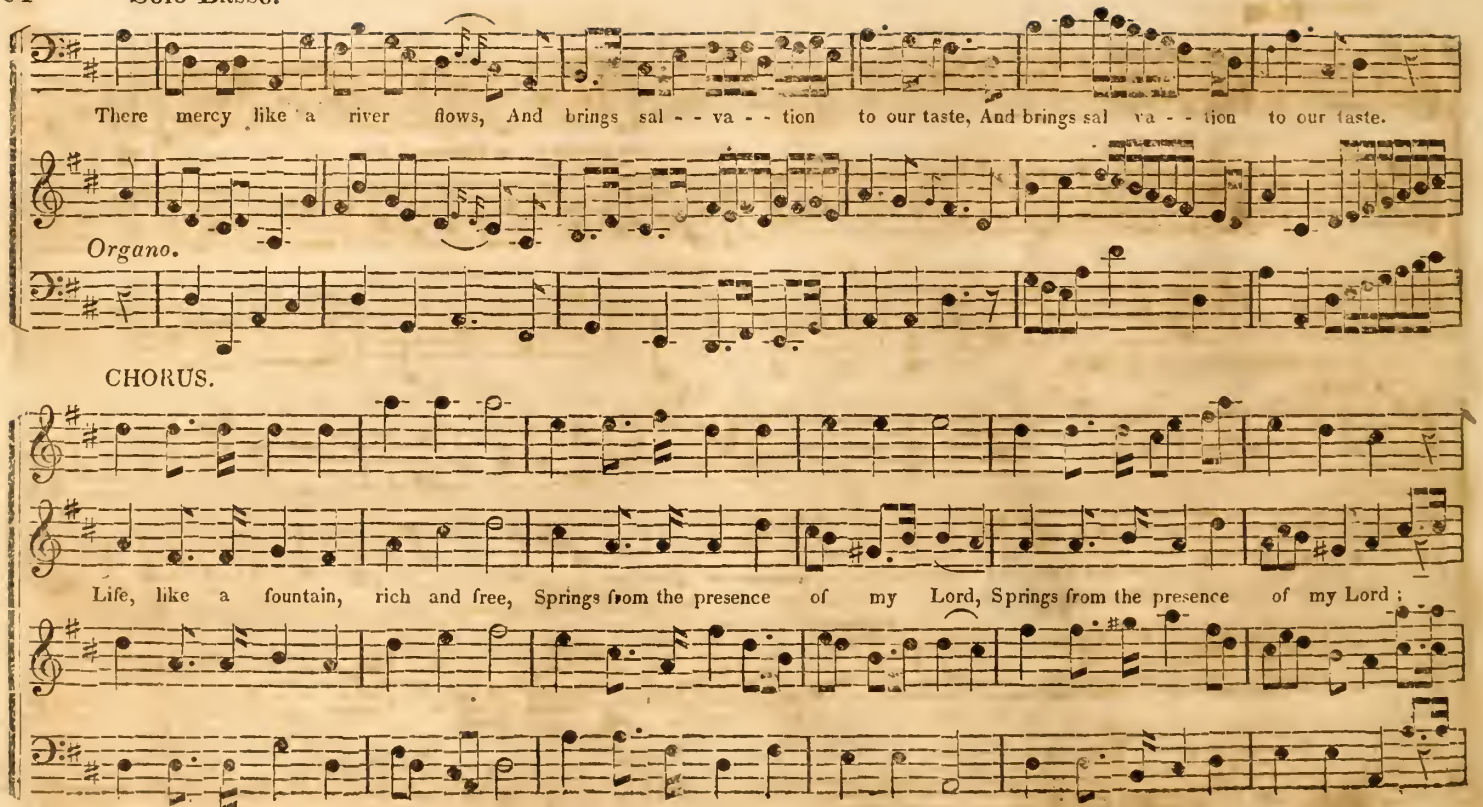

Tempo Ordinario.
High in the heav'ns, e - ter - - nal God, Thy goodness in full glory shines; Thy truth shall break through
Cres.
ev' - - - ry cloud That veils and dark - ens thy de - signs, That veils and dark - ens thy designs.

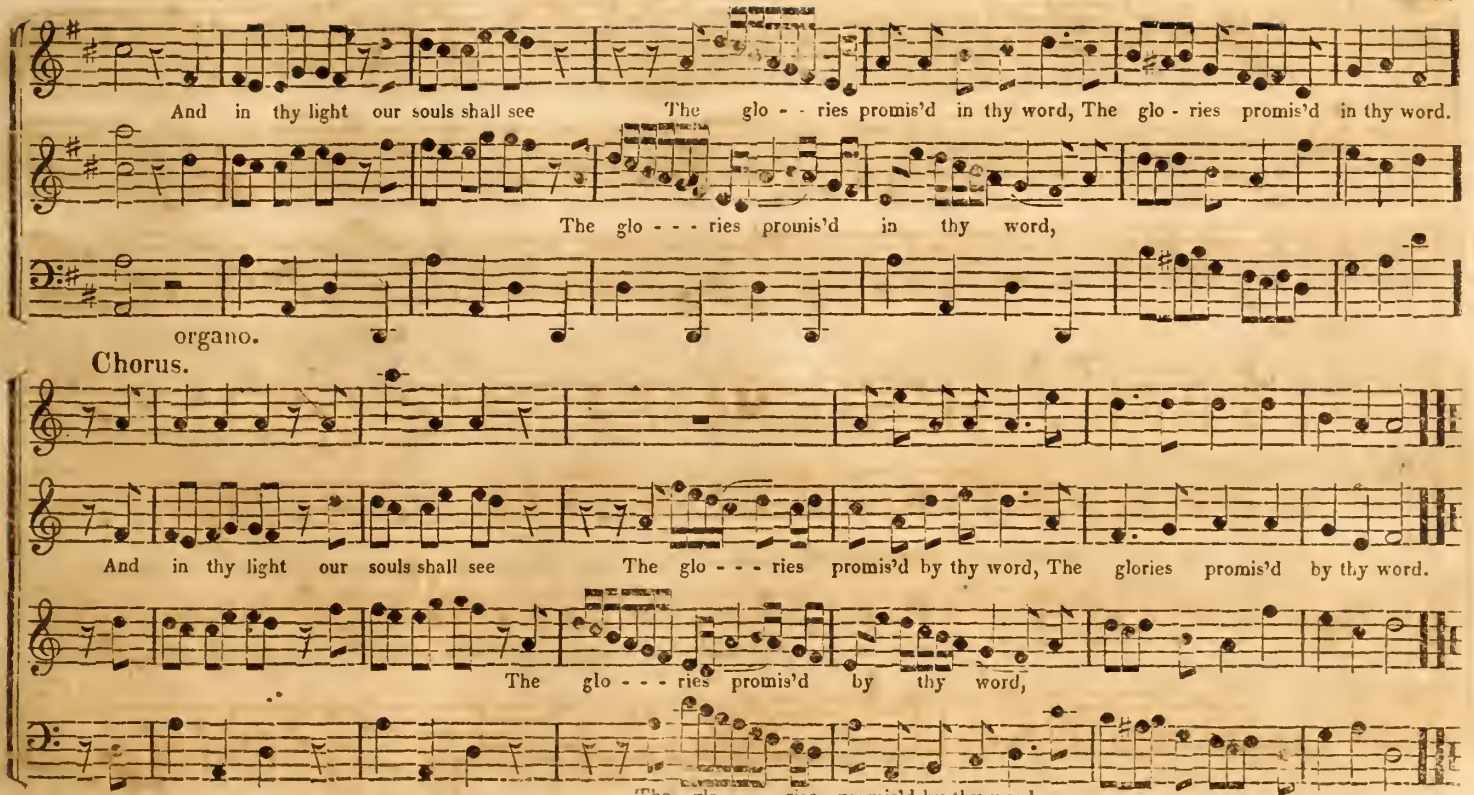
DUETTO. Andantè.




Fly to the
The sons of Adam in distress, Fly to the shad - ow
shadow of thy wings. Fly to the shadow, the shadow, the shadow of thy
of thy wings. Fly to the shadow, Fly to the shad - ow, the shadow of thy


wings.
wings.
Chorus. Tempo Primo.
From the provisions of thy house, We shall be fed with sweet repast, We shall be fed with sweet repast;

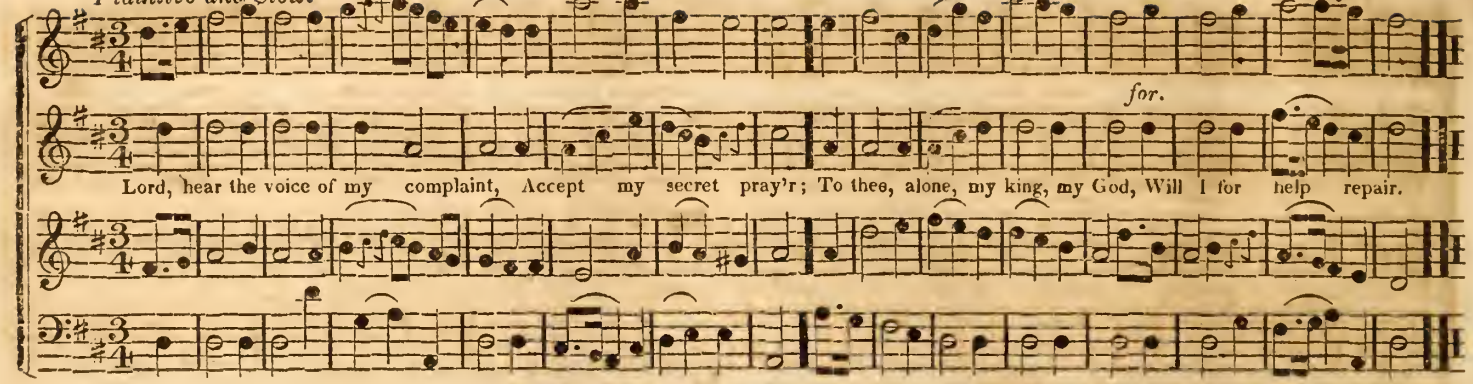

There mercy like a river flows, And brings sal - - va - - tion to our taste, And brings sal va - - tion to our taste.
Organo.
CHORUS.
Life, like a fountain, rich and free, Springs from the presence of my Lord, Springs from the presence of my Lord;


And in thy light our souls shall see The glo - - ries promis'd in thy word, The glo - ries promis'd in thy word.
The glo - - - ries promis'd in thy word,
organo.
Chorus.
And in thy light our souls shall see The glo - - - ries promis'd by thy word, The glories promis'd by thy word.
The glo - - - ries promis'd by thy word,
The glo - - - ries promis'd by thy word,

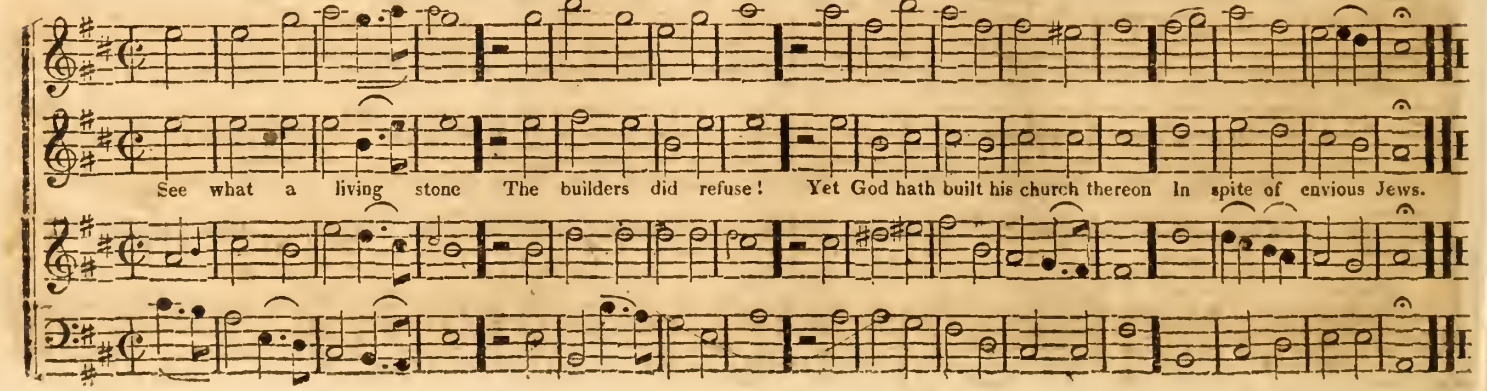
HOWARD'S. C. M.

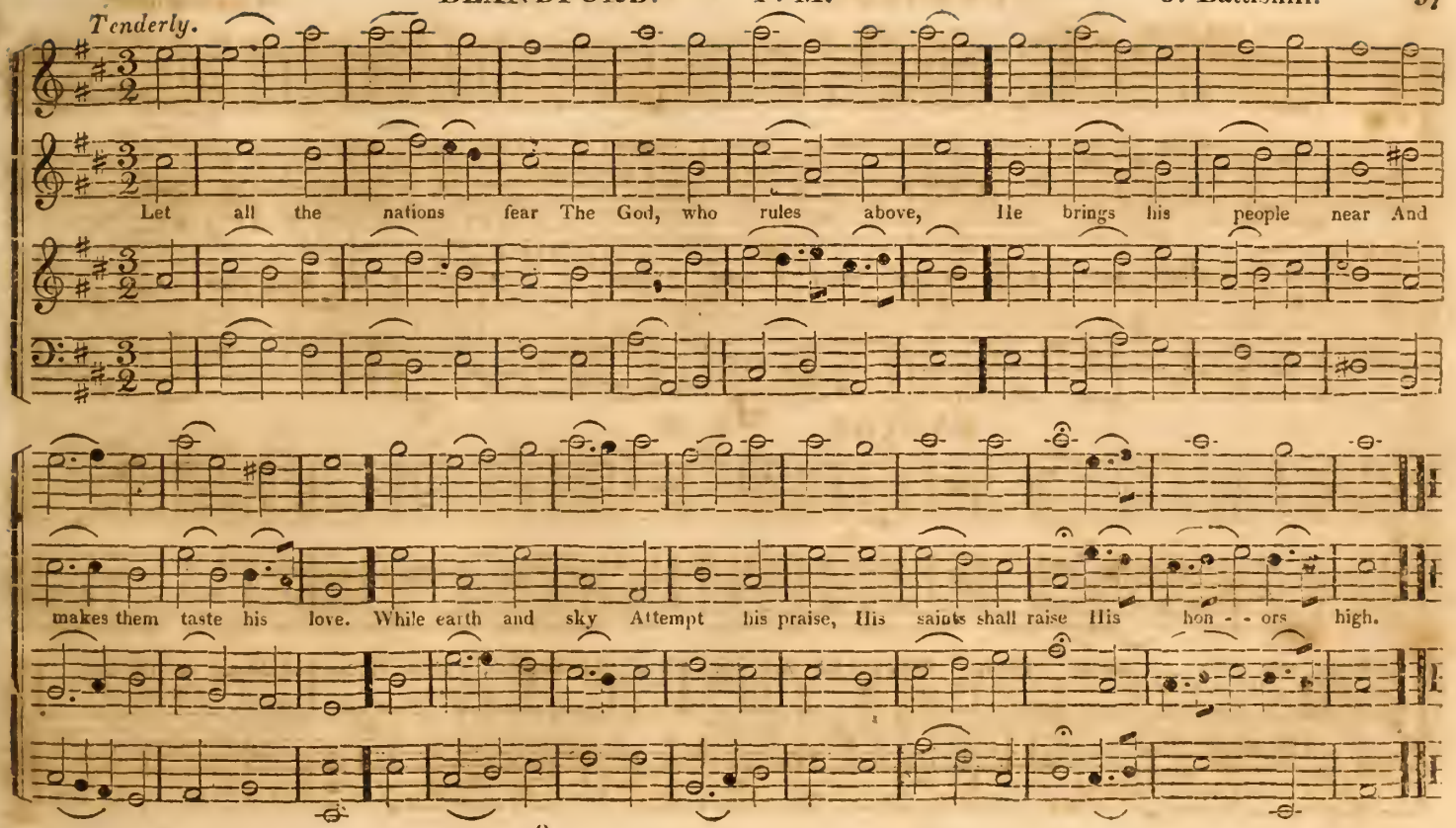
Mrs. Cuthbert.

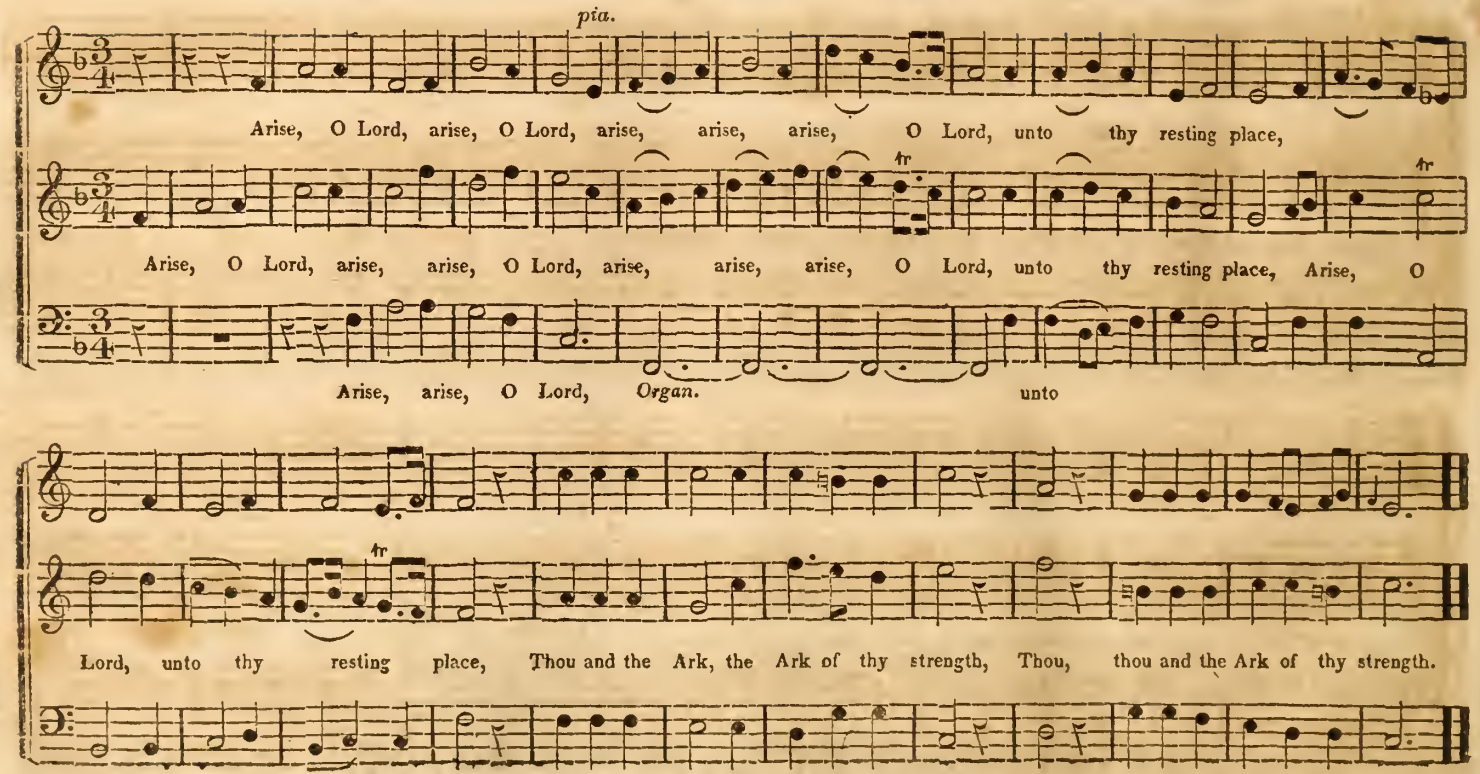
Plaintive and Slow.

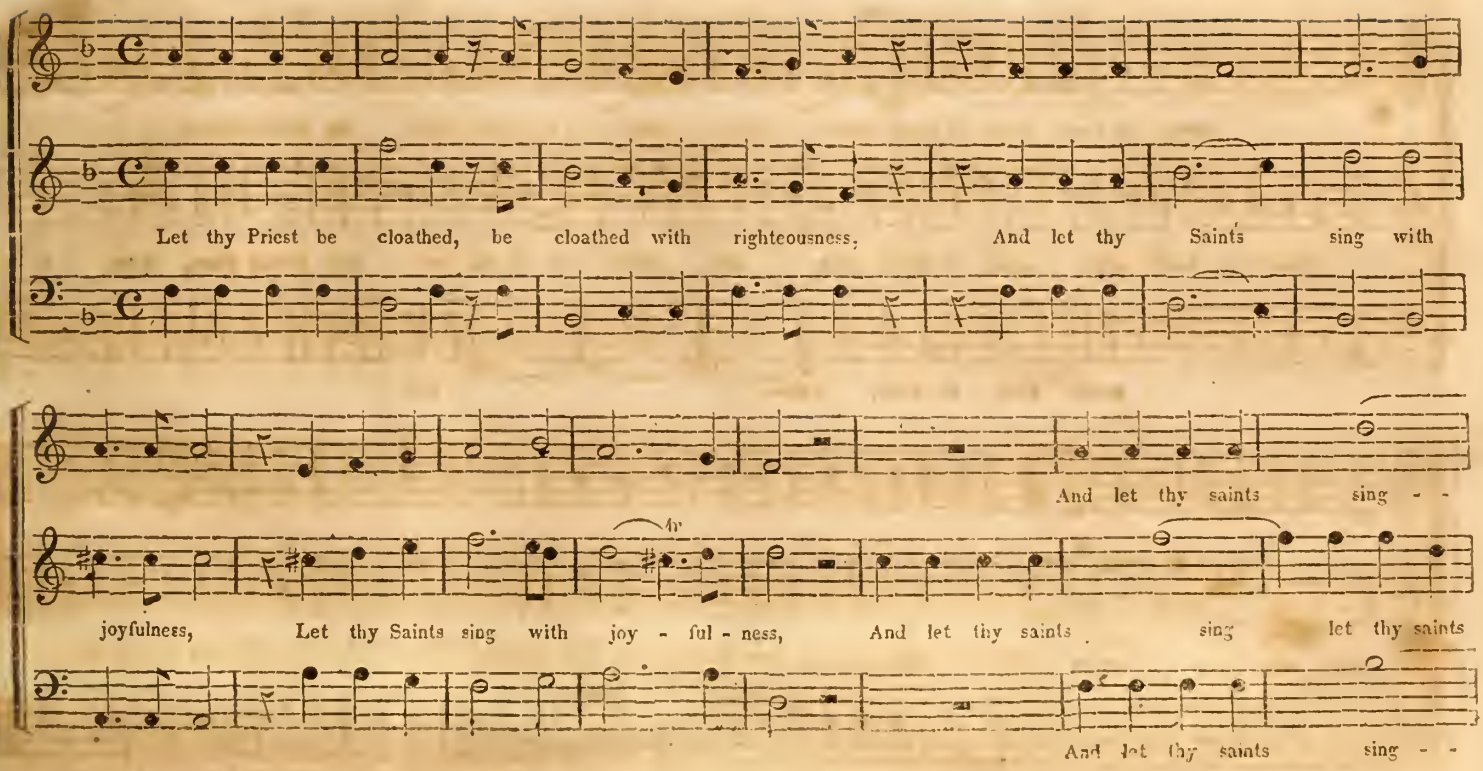


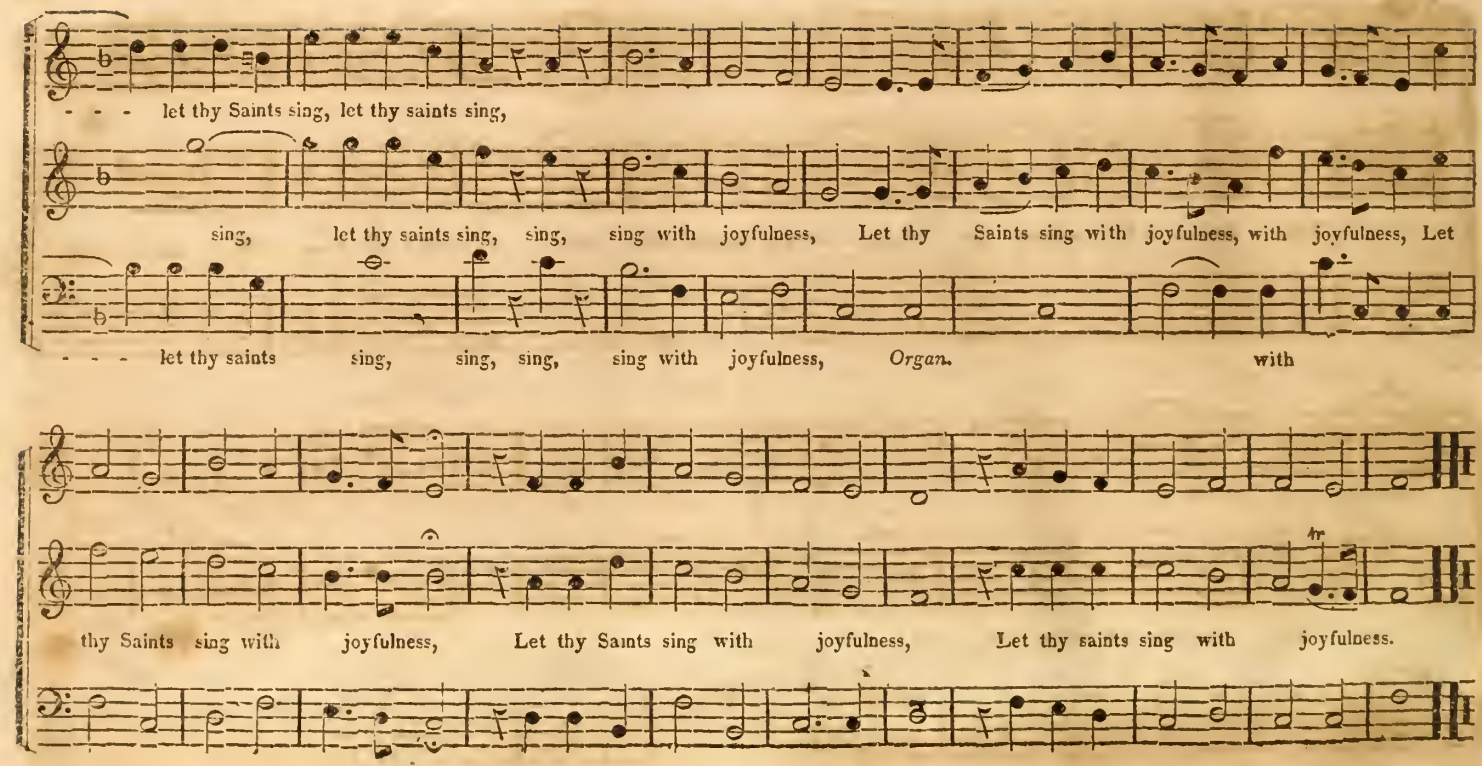
EXETER. S. M.

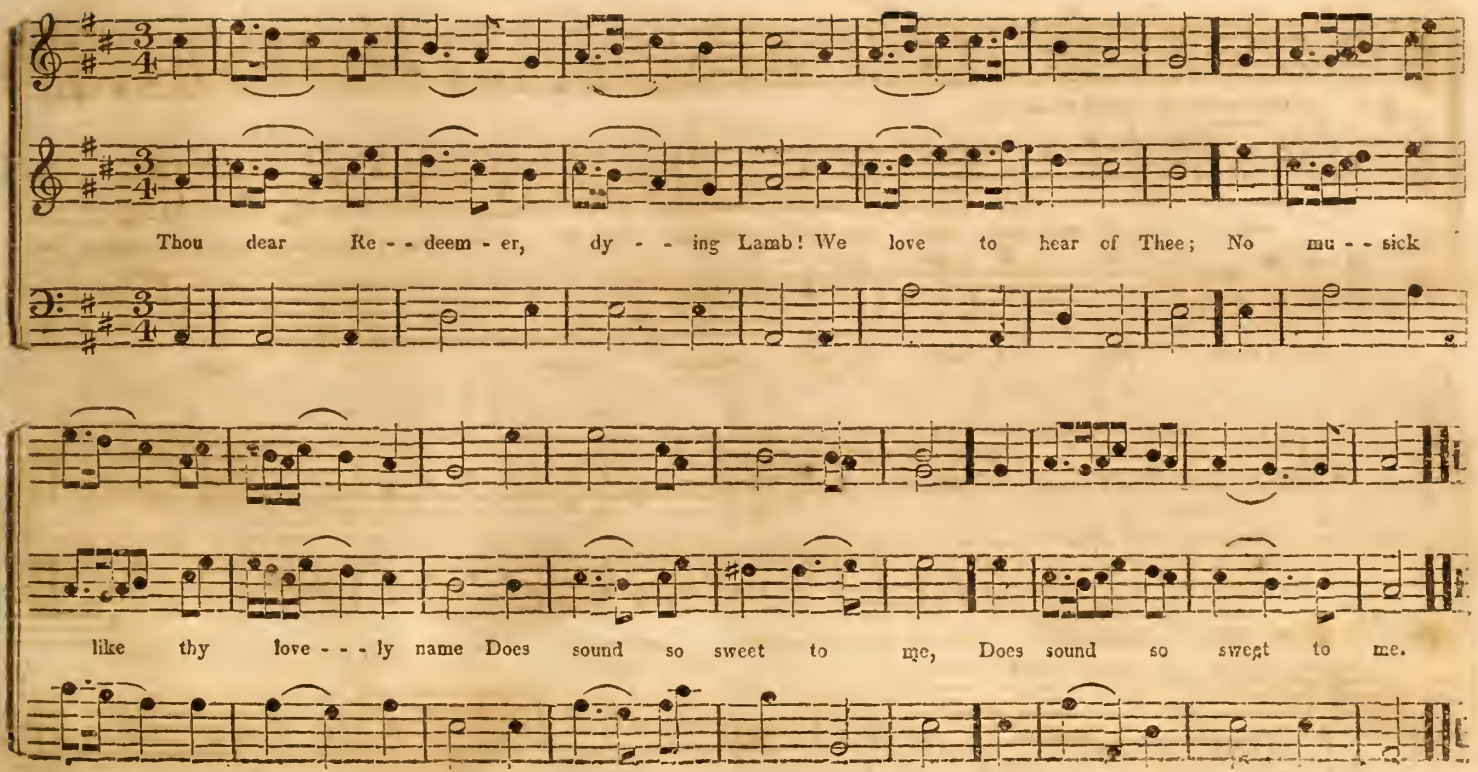



Tenderly.
Let all the nations fear The God, who rules above, He brings his people near And
makes them taste his love. While earth and sky Attempt his praise, His saints shall raise His hon - - ors high.

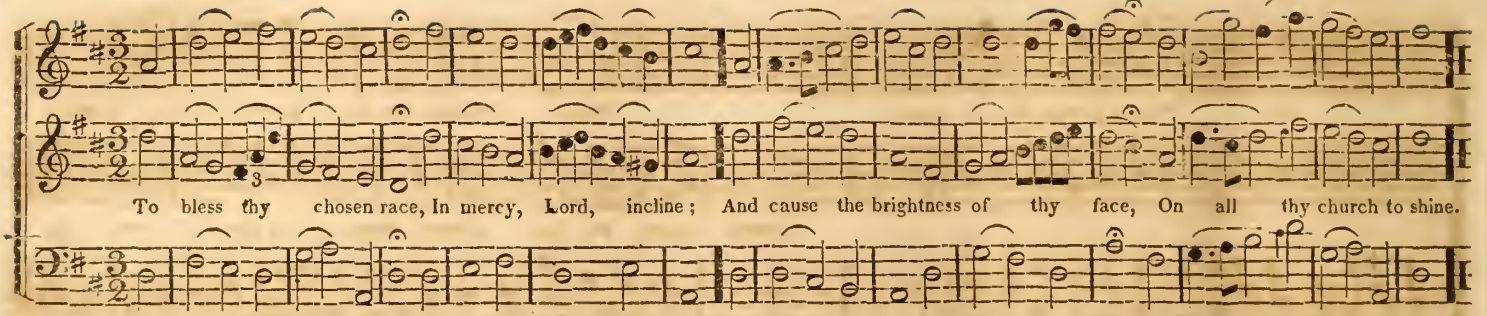

pia.
Arise, O Lord, arise, O Lord, arise, arise, arise, O Lord, unto thy resting place,
tr
tr
Arise, O Lord, arise, arise, O Lord, arise, arise, arise, O Lord, unto thy resting place, Arise, O
Arise, arise, O Lord, Organ. unto
tr
Lord, unto thy resting place, Thou and the Ark, the Ark of thy strength, Thou, thou and the Ark of thy strength.


Let thy Priest be cloathed, be cloathed with righteousness, And let thy Saints sing with
And let thy saints sing - -
joyfulness, Let thy Saints sing with joy - ful - ness, And let thy saints sing let thy saints
And let thy saints sing - -

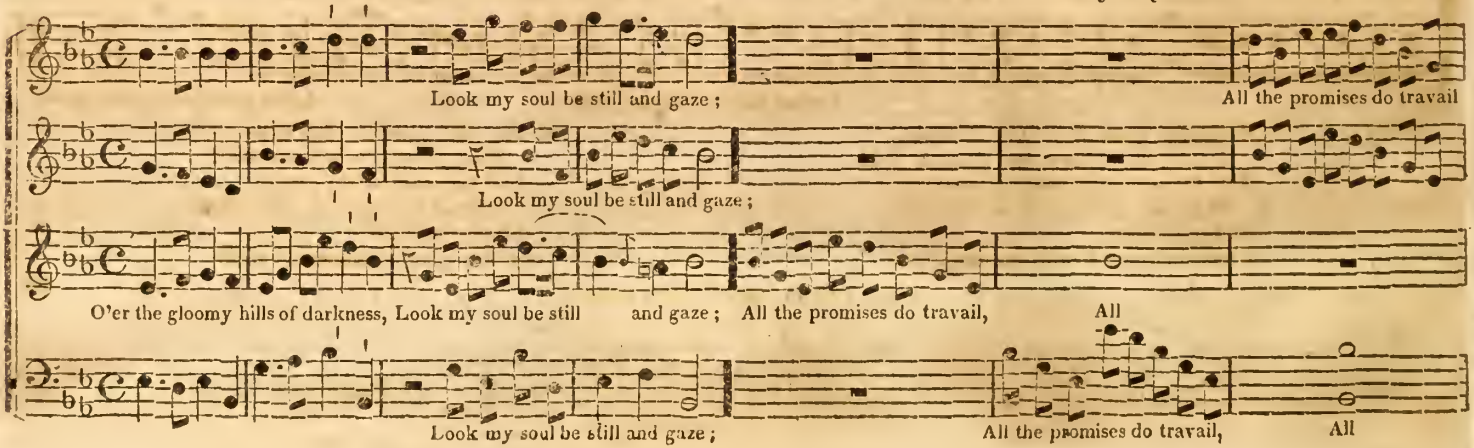

let thy Saints sing, let thy saints sing,
sing, let thy saints sing, sing, sing with joyfulness, Let thy Saints sing with joyfulness, with joyfulness, Let
let thy saints sing, sing, sing, sing with joyfulness, Organ. with
thy Saints sing with joyfulness, Let thy Saints sing with joyfulness, Let thy saints sing with joyfulness.

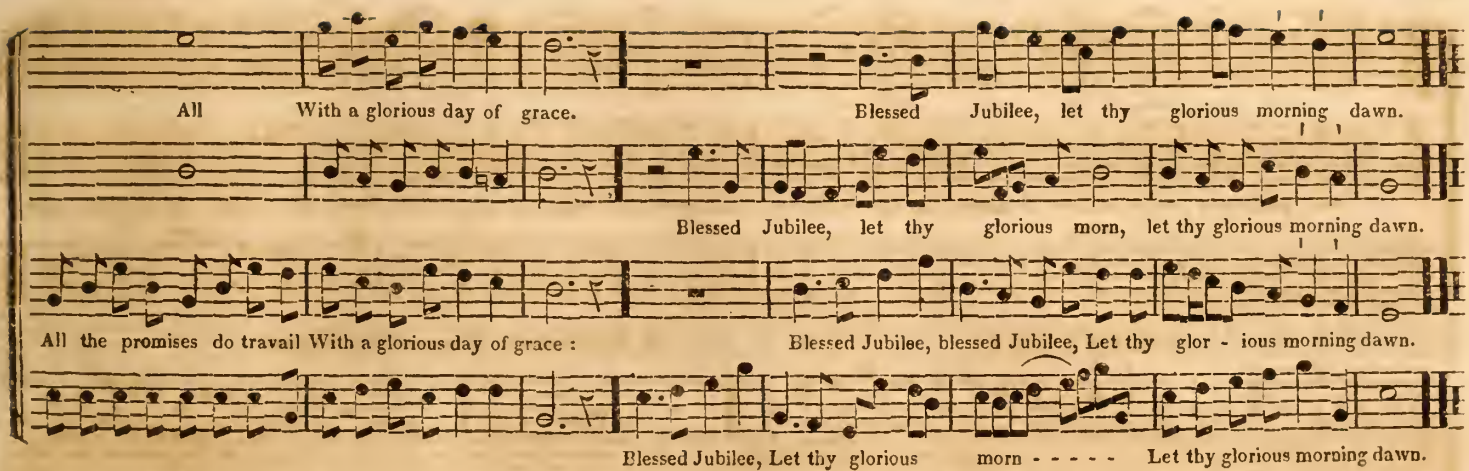

Thou dear Re - - deem - er, dy - - ing Lamb! We love to hear of Thee; No mu - - sick
like thy love - - - ly name Does sound so sweet to me, Does sound so sweet to me.

PECKHAM. S. M. I. Smith.



KENTUCKY. 8 7 4. A Favourite Missionary Hymn.



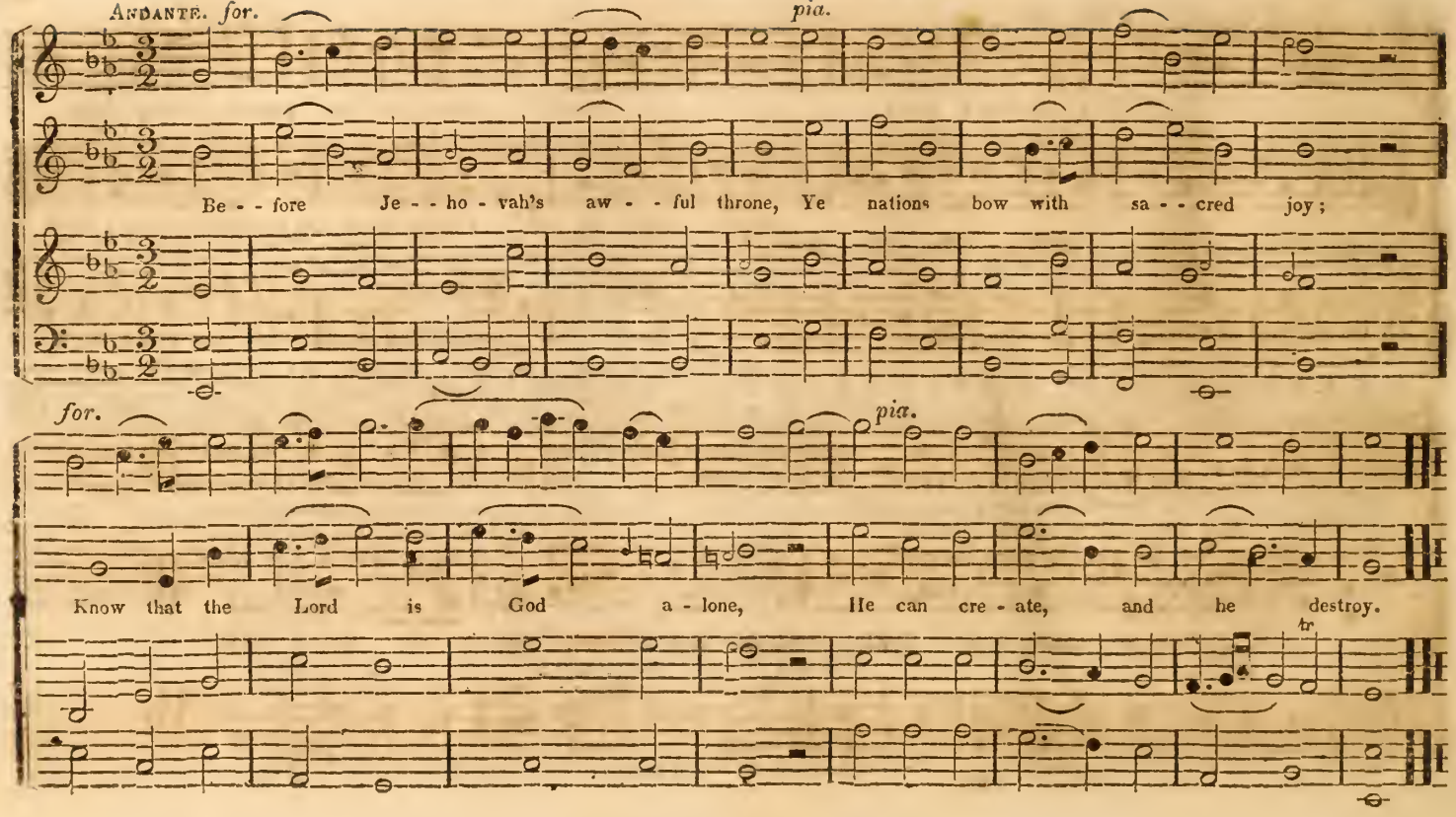


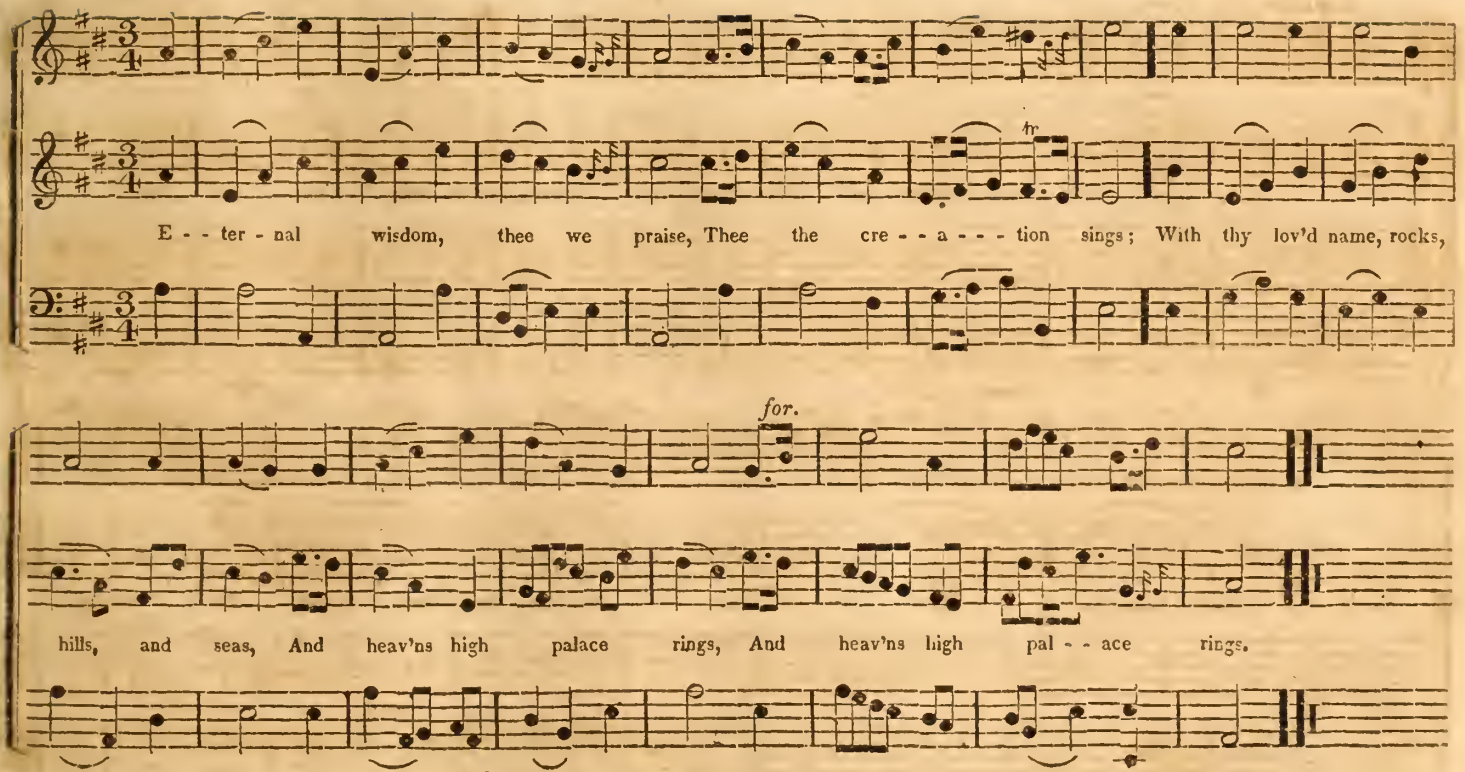
3 Kingdoms wide that sit in darkness,
Grant them LORD, the glorious light,
And from eastern coast to western
May the morning chase the night,
And redemption
Freely purchas'd, win the day.

4 May the glorious day approaching,
From eternal darkness dawn,
And the everlasting gospel
Spread abroad thy holy name:
All the borders
Of the great IMMANUEL's land.

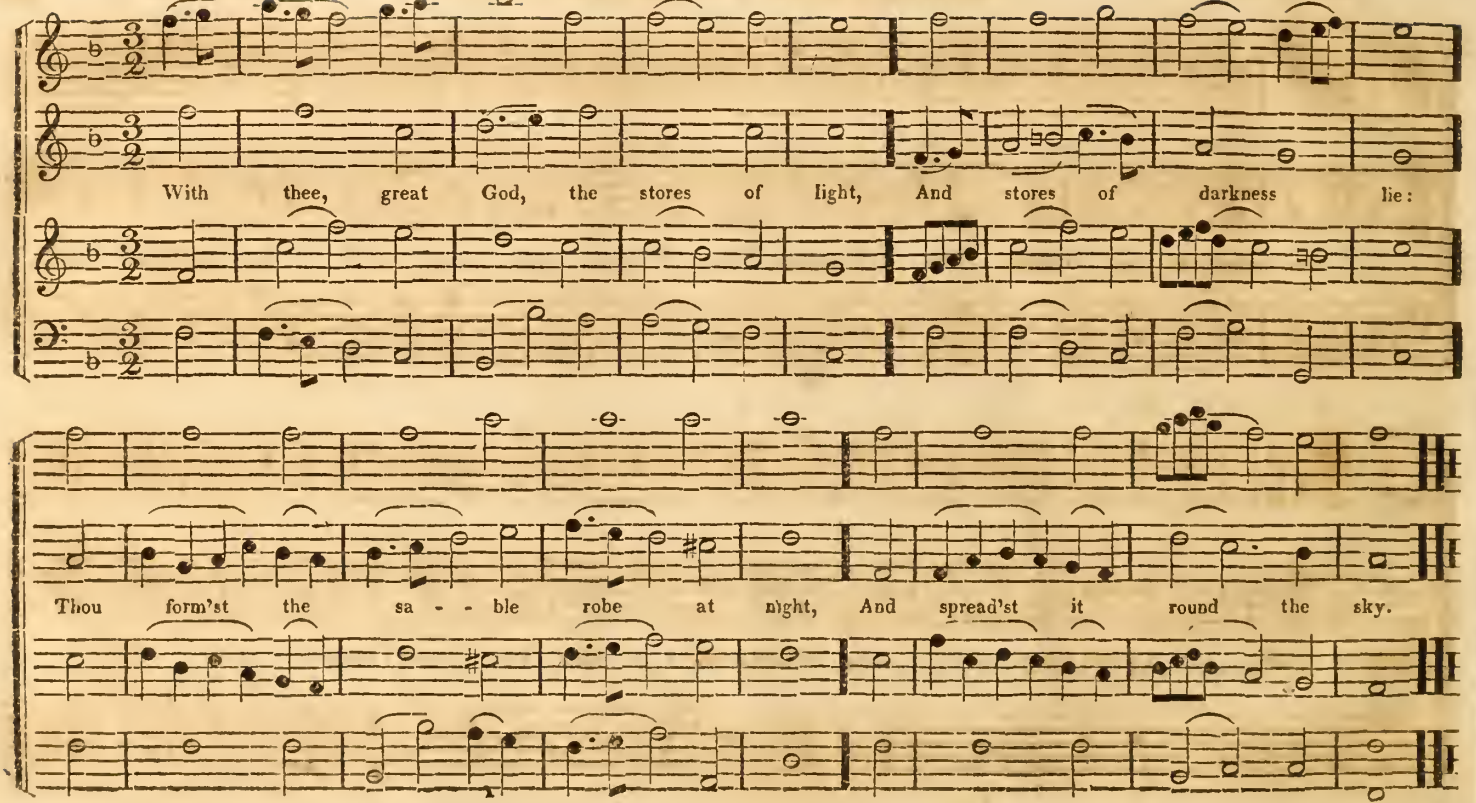
5 Fly abroad, thou mighty gospel,
Win and conquer, never cease :
May thy lasting wide dominions
Multiply and still increase ;
Sway thy sceptre,
Saviour, all the world around.

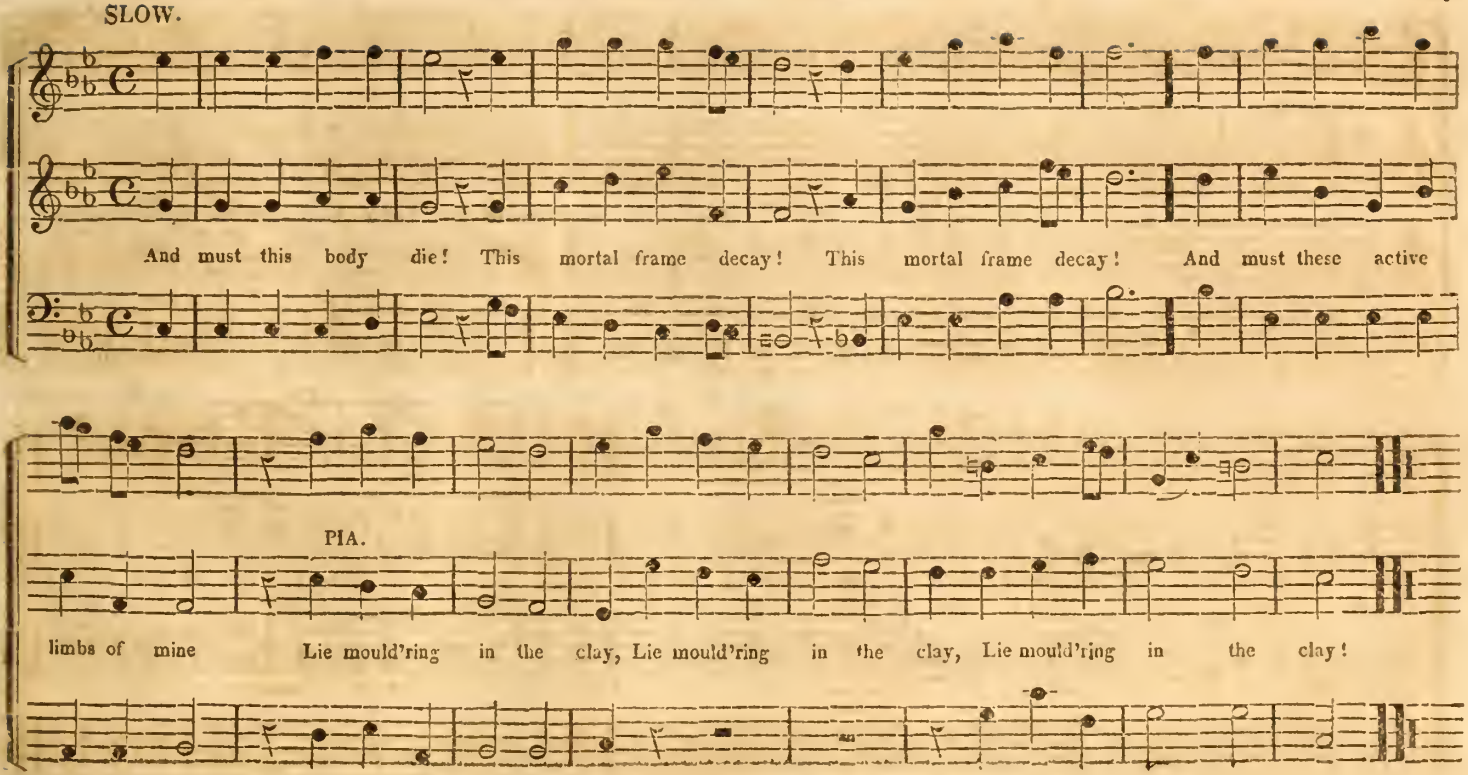
LONDON GRAND. L. M. J. Battishill.



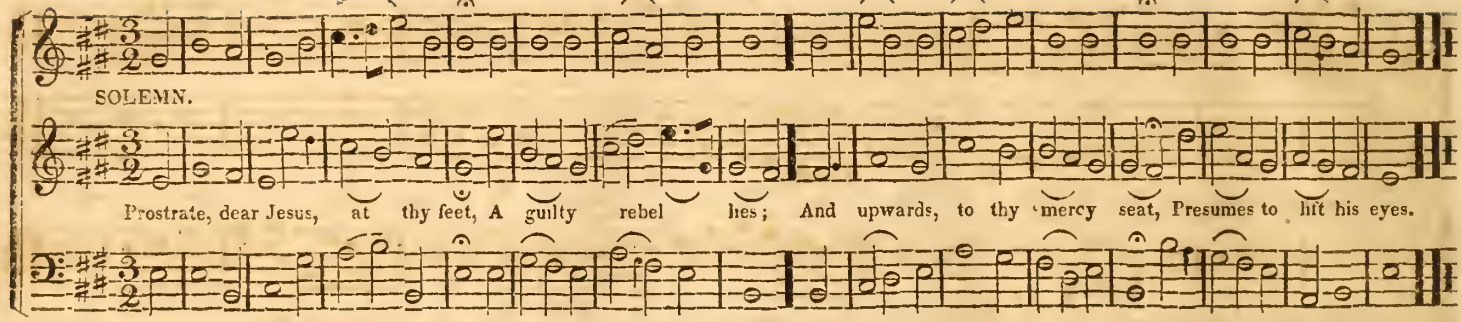

E - - ter - nal wisdom, thee we praise, Thee the cre - - a - - - tion sings; With thy lov'd name, rocks,
for.
hills, and seas, And heav'ns high palace rings, And heav'ns high pal - - ace rings.

Moderato. **FAILSWORTH.** C. M. J. Leach.

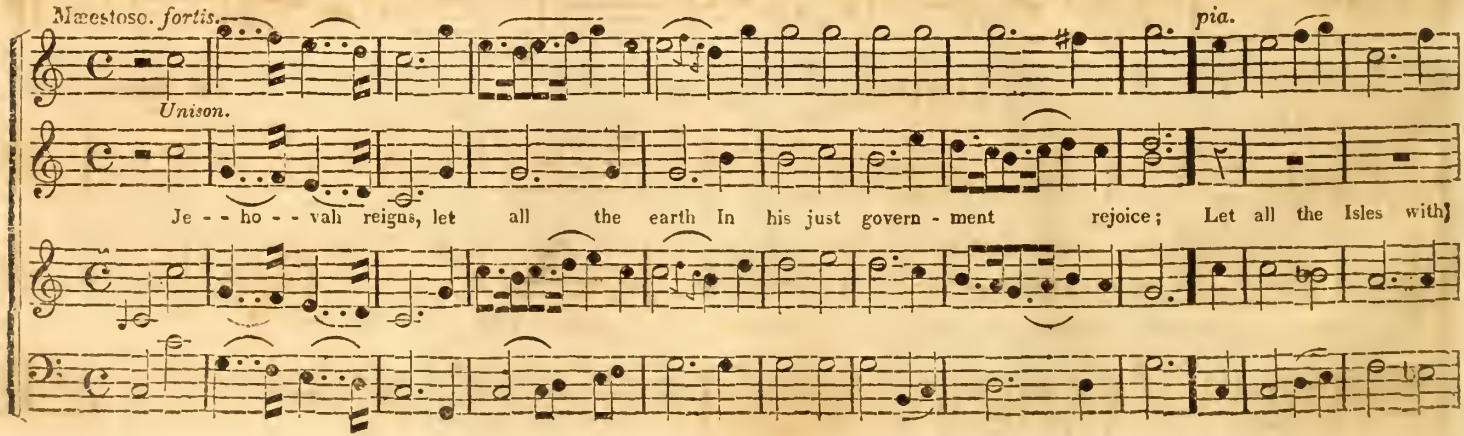


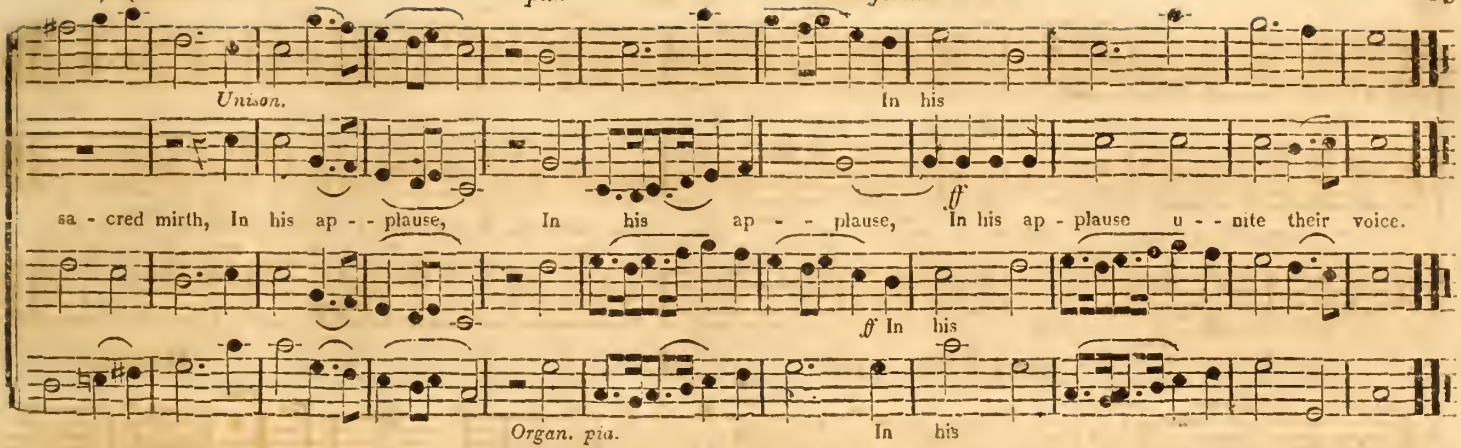

SLOW.
And must this body die! This mortal frame decay! This mortal frame decay! And must these active
PIA.
limbs of mine Lie mould'ring in the clay, Lie mould'ring in the clay, Lie mould'ring in the clay!

CHARMOUTH. C. M. Dr. Wainwright.

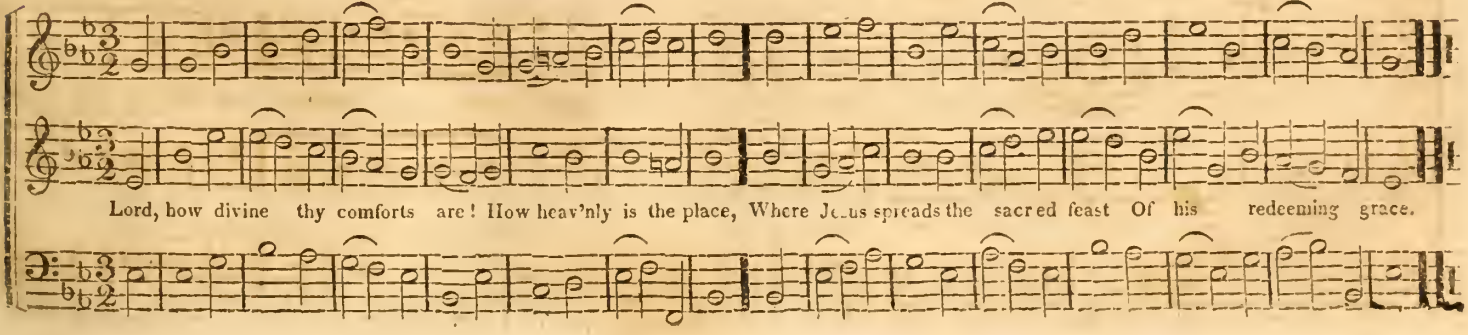


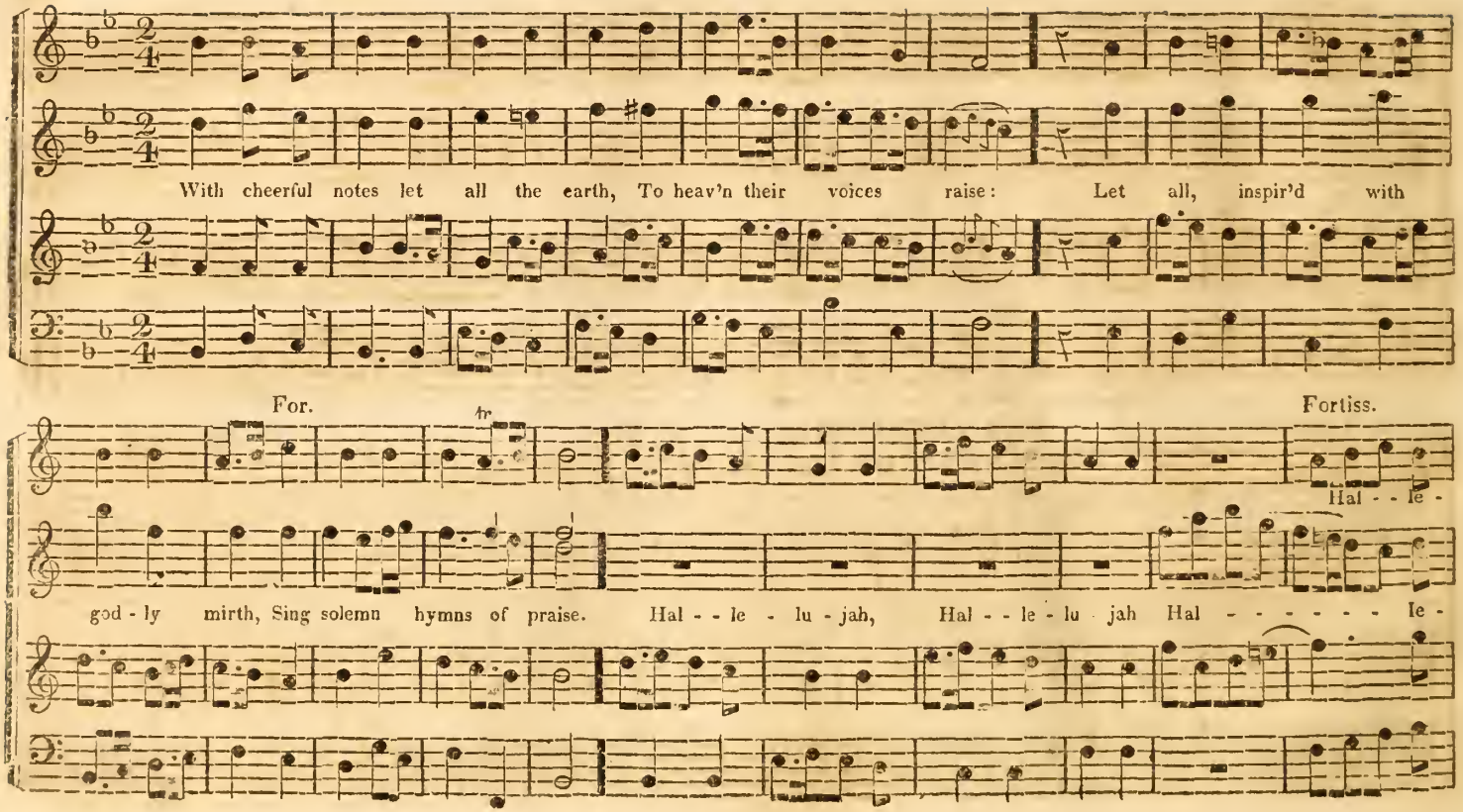
SAINTS' AIR. L. M. Handel.

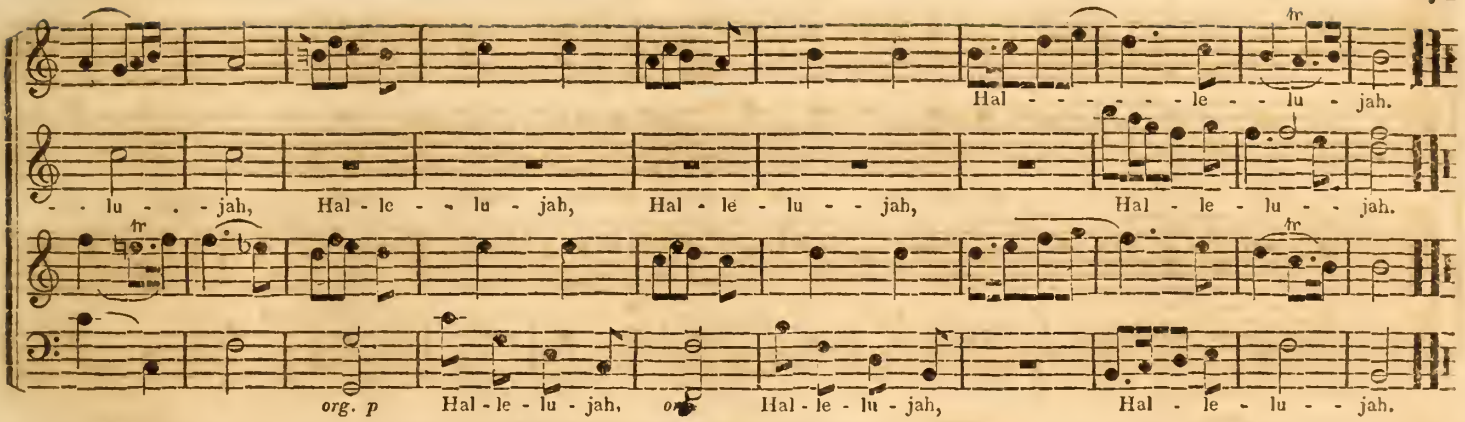




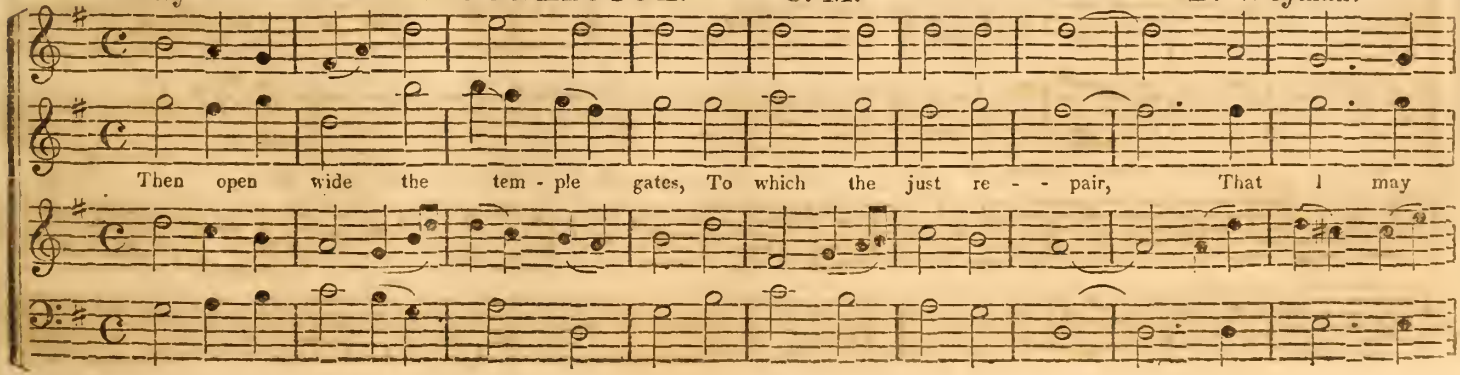
ABRIDGE. C. M. I. Smith.

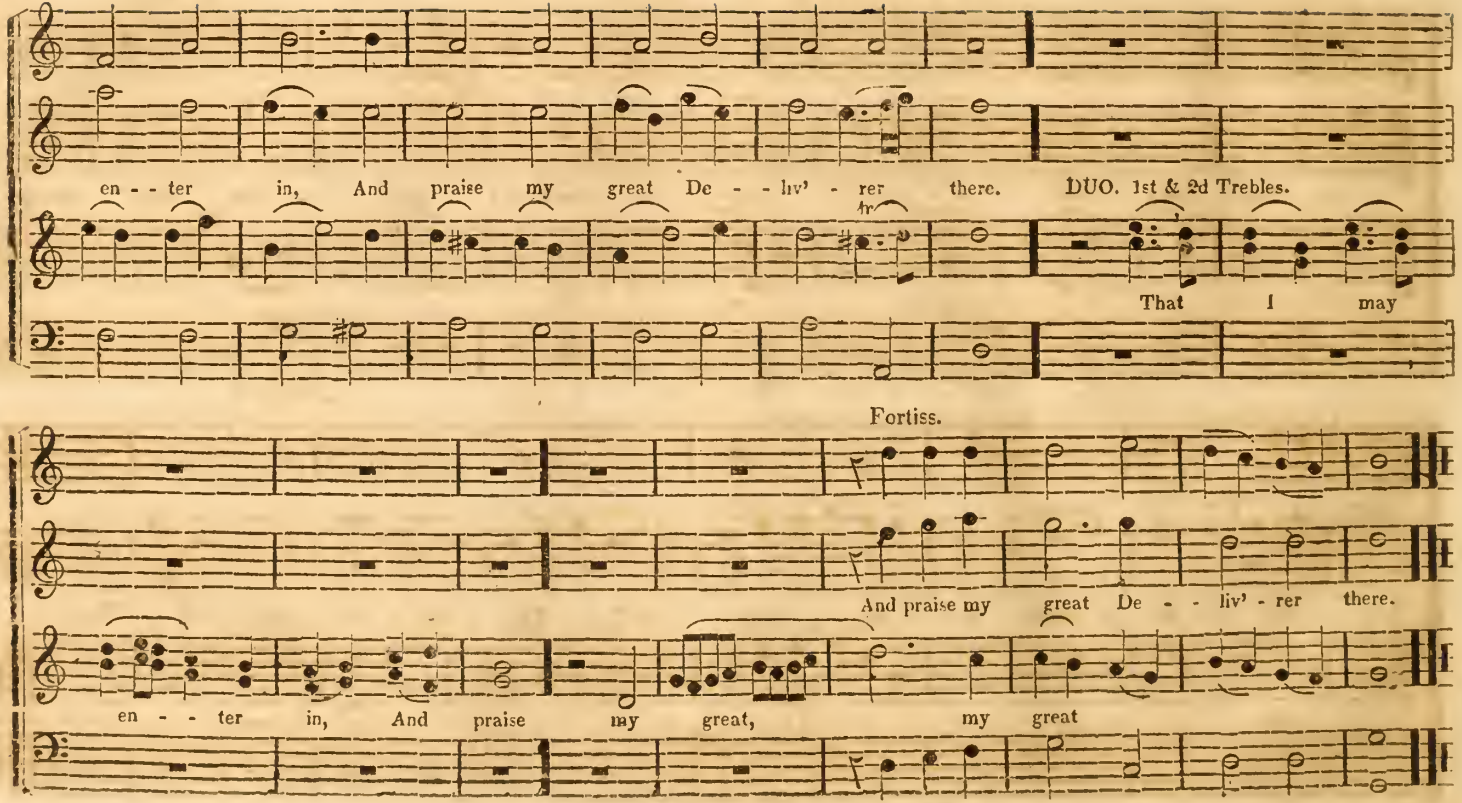


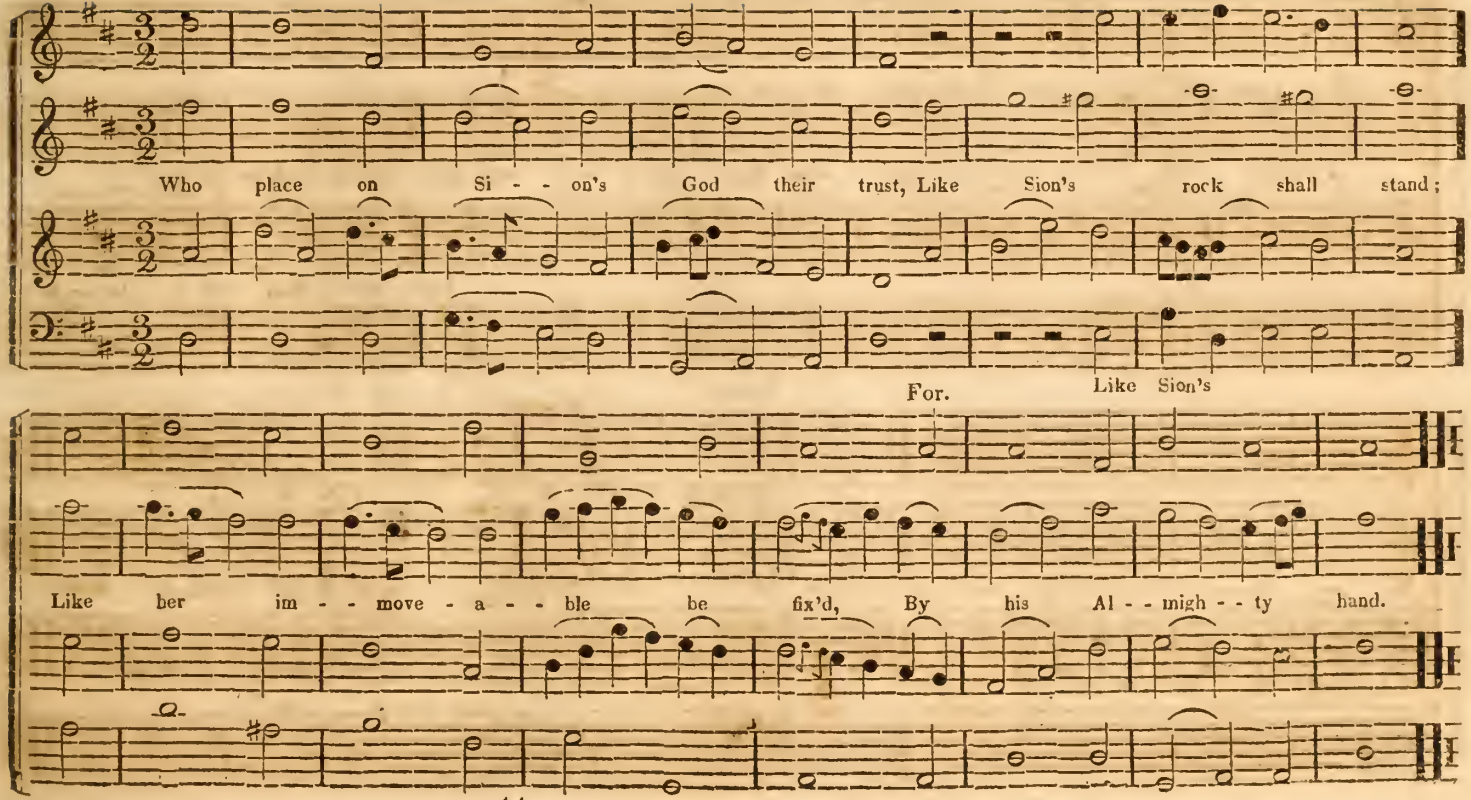

With cheerful notes let all the earth, To heav'n their voices raise: Let all, inspir'd with
For.
Fortiss.
Hal - - le -
god - ly mirth, Sing solemn hymns of praise. Hal - - le - lu - jah, Hal - - le - lu - jah Hal - - - - - - - le -



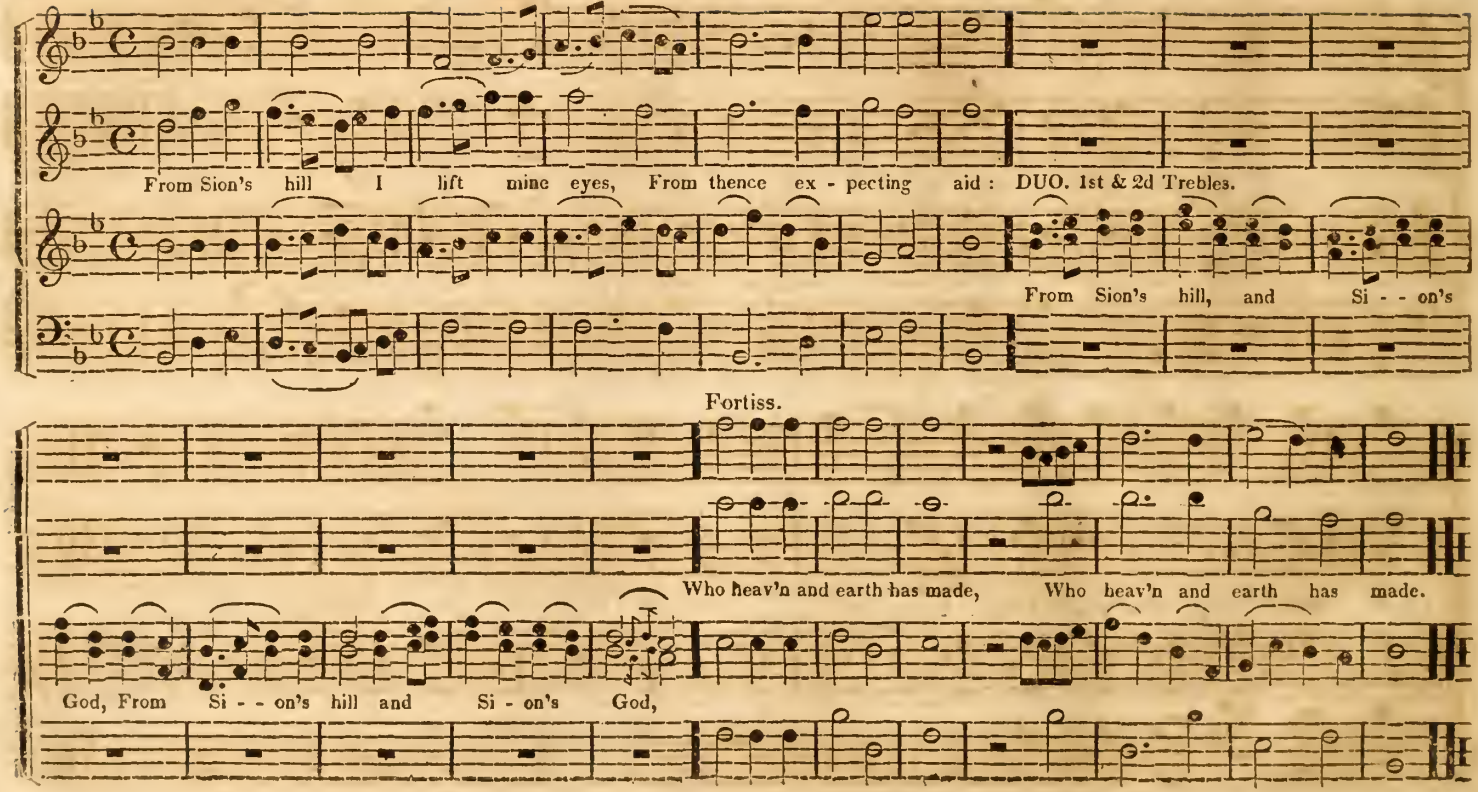
Lively. **GLANDELOUGH.** C. M. D. Weyman.

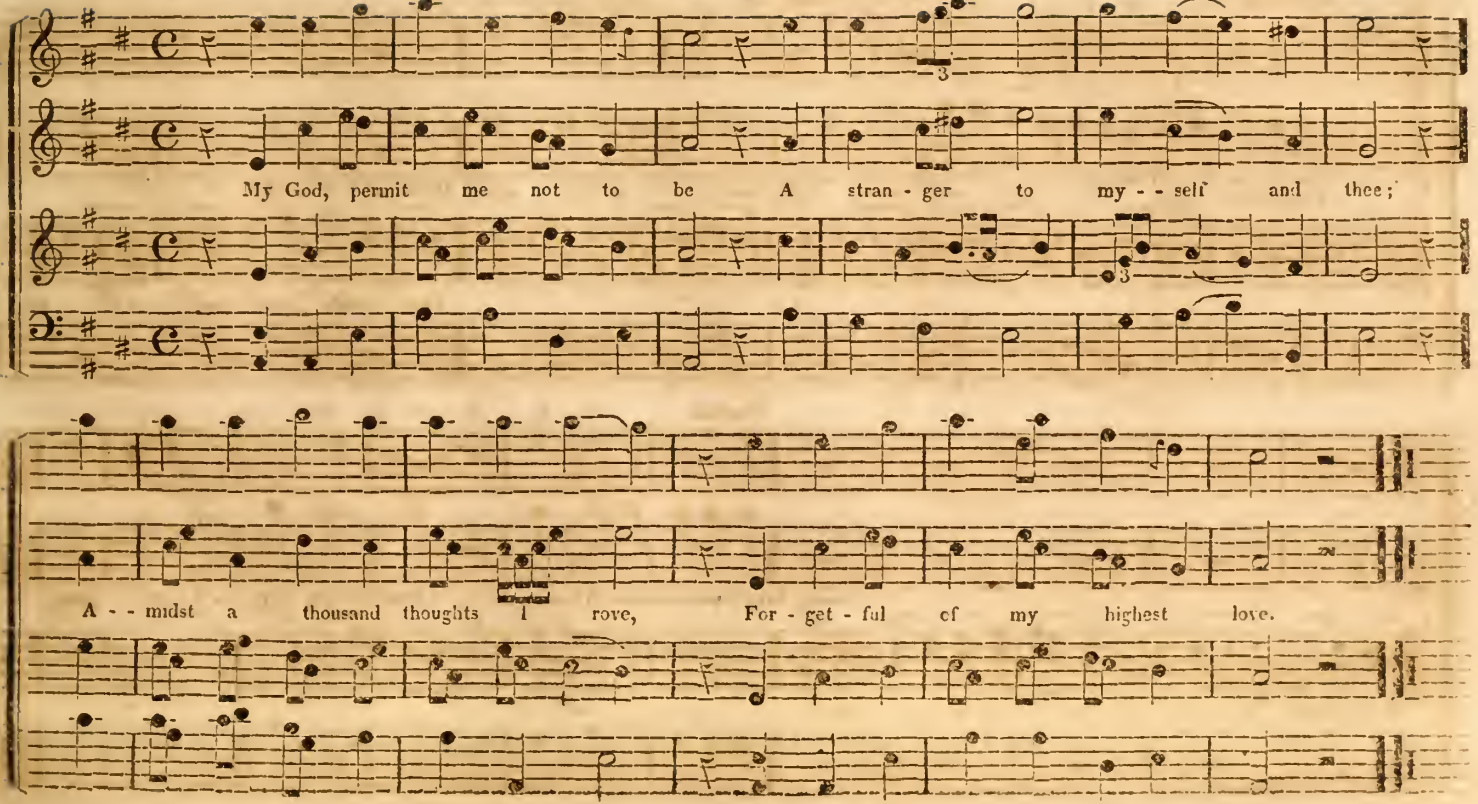



en - - ter in, And praise my great De - - liv' - rer there.
DUO. 1st & 2d Trebles.
That I may
Fortiss.
And praise my great De - - liv' - rer there.
en - - ter in, And praise my great, my great

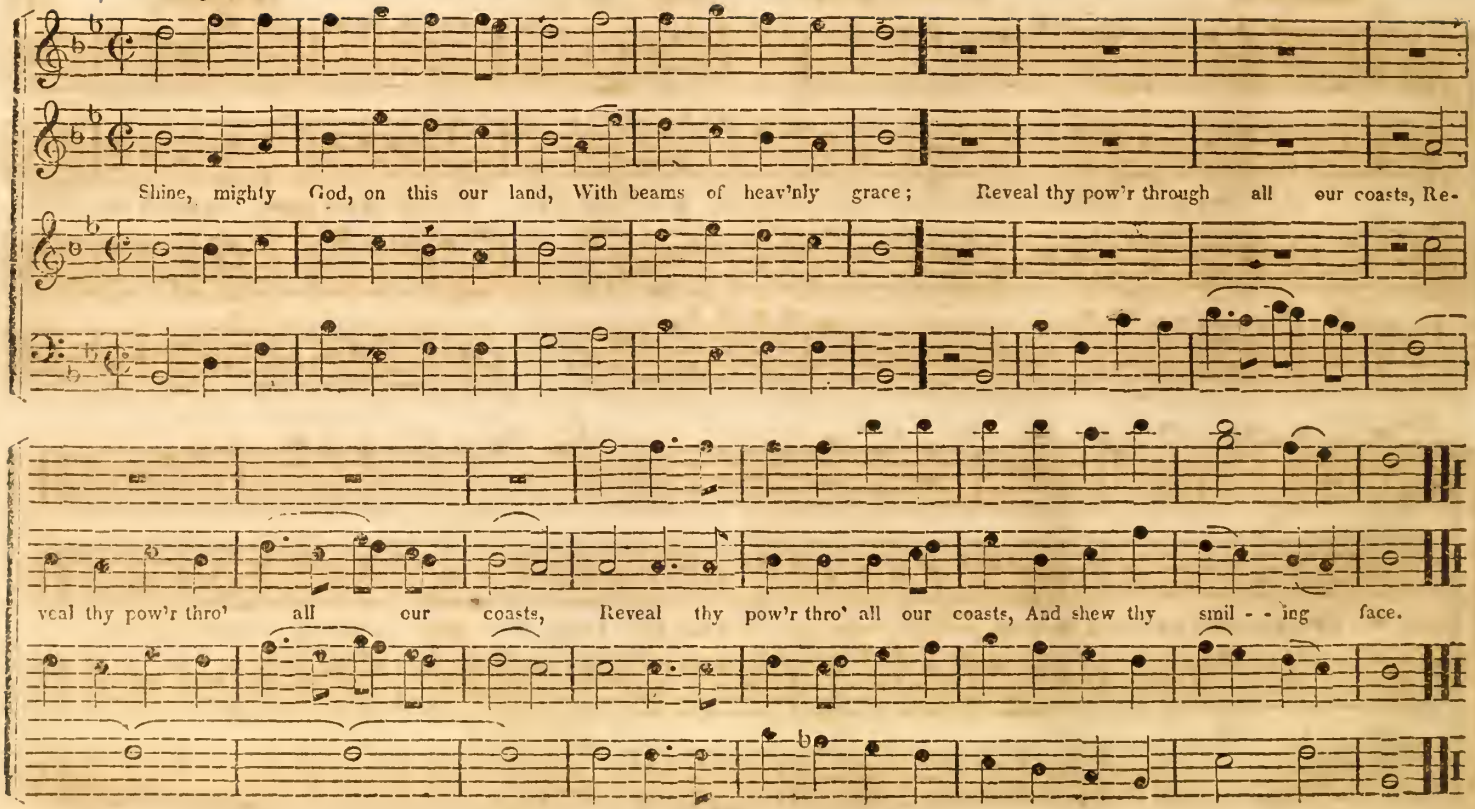

Who place on Si - - on's God their trust, Like Sion's rock shall stand;
For. Like Sion's
Like her im - - move - a - - ble be fix'd, By his Al - - migh - - ty hand.

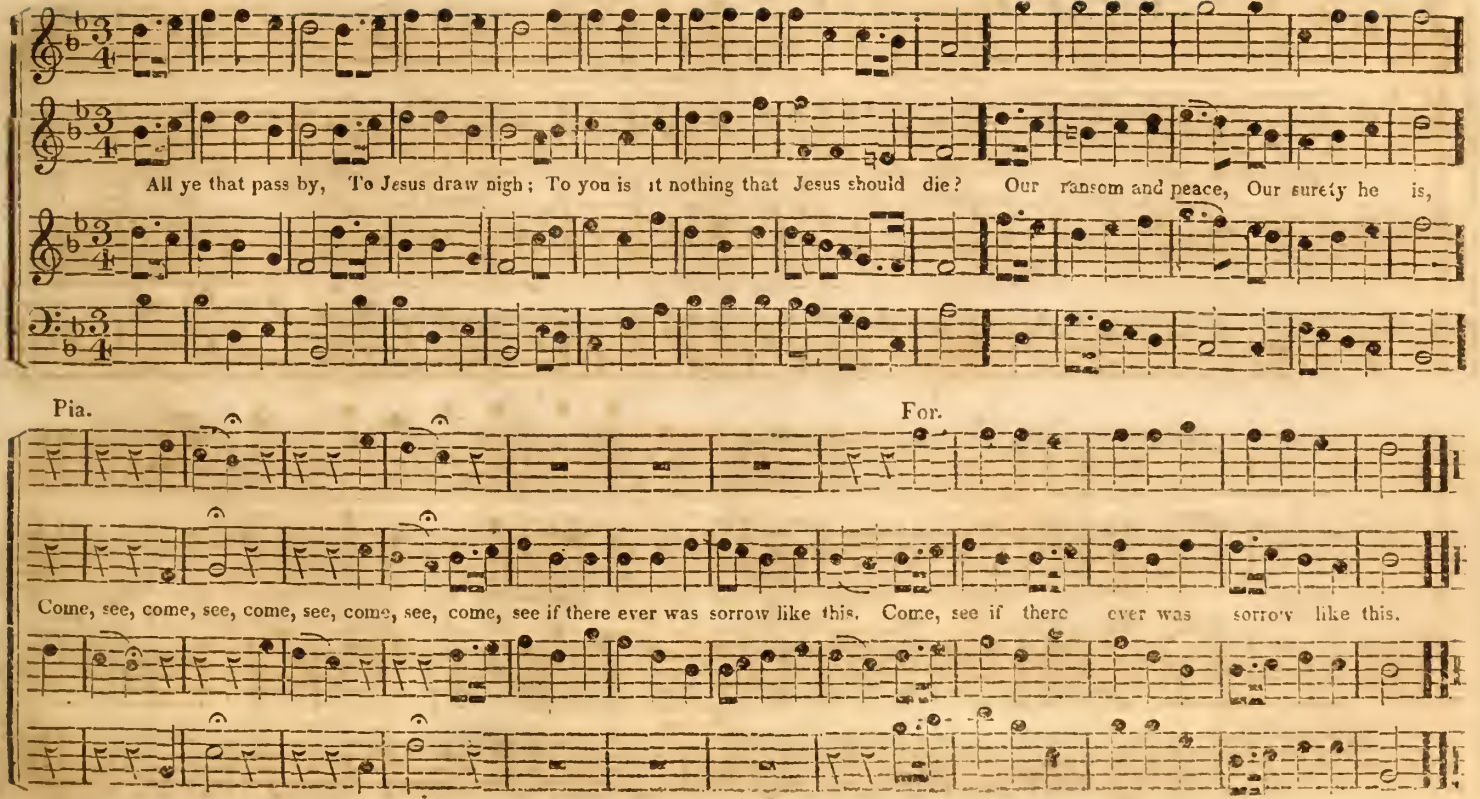
Spiritoso. **CLIFFORD.** C. M.



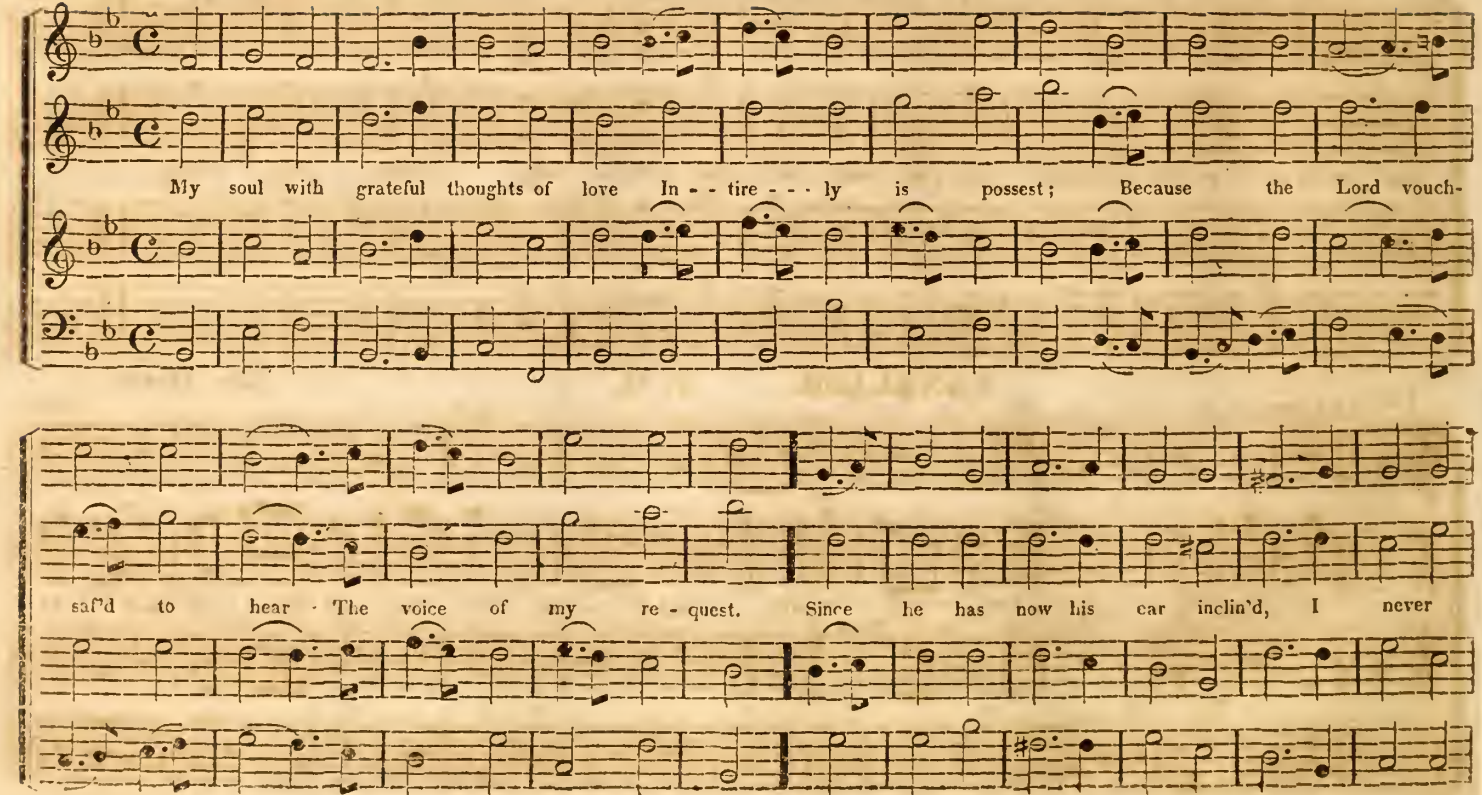

My God, permit me not to be A stran - ger to my - - self and thee;
A - - midst a thousand thoughts I rove, For - get - ful of my highest love.

Lively. **MISSIONARY.** C. M. T. Walker.




All ye that pass by, To Jesus draw nigh; To you is it nothing that Jesus should die? Our ransom and peace, Our surety he is,
Pia.
For.
Come, see, come, see, come, see, come, see, come, see if there ever was sorrow like this. Come, see if there ever was sorrow like this.

Moderato. MALLOW. C. M. H. De La Main.



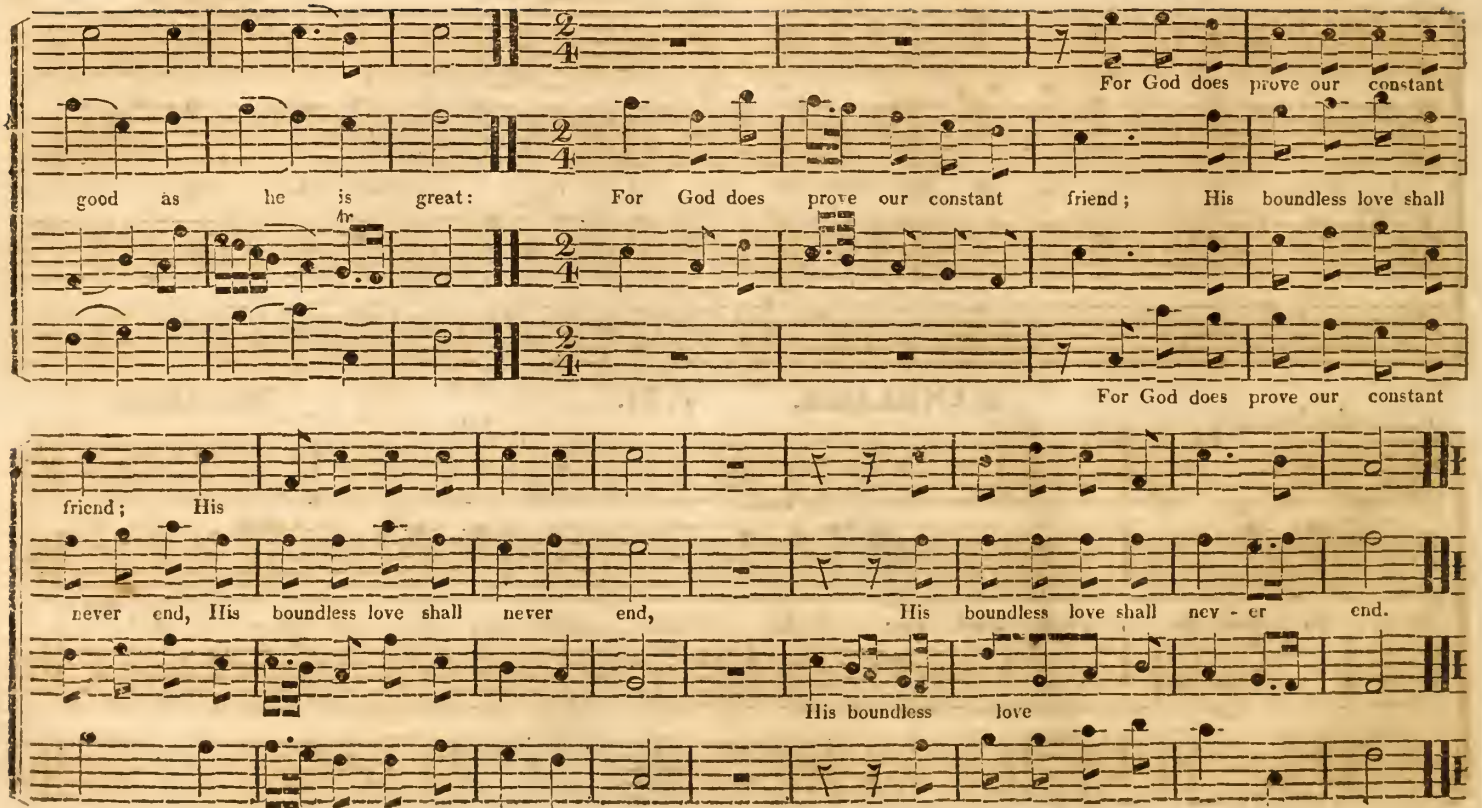
will despair; But still in all the straits of life, To him address my pray'r.

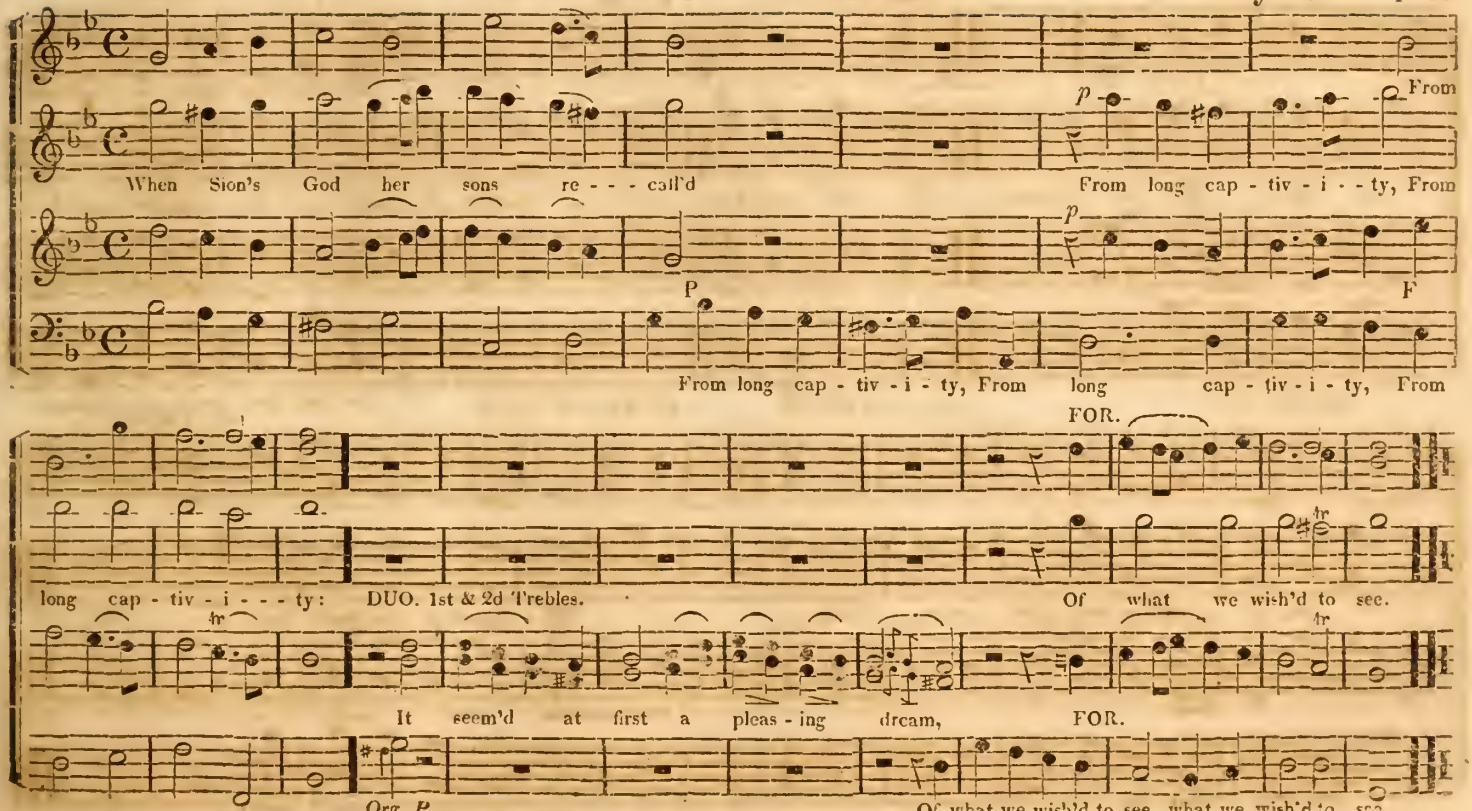
RANELAGH. P. M. Mrs. Horne.

Andante. PIA. FOR.

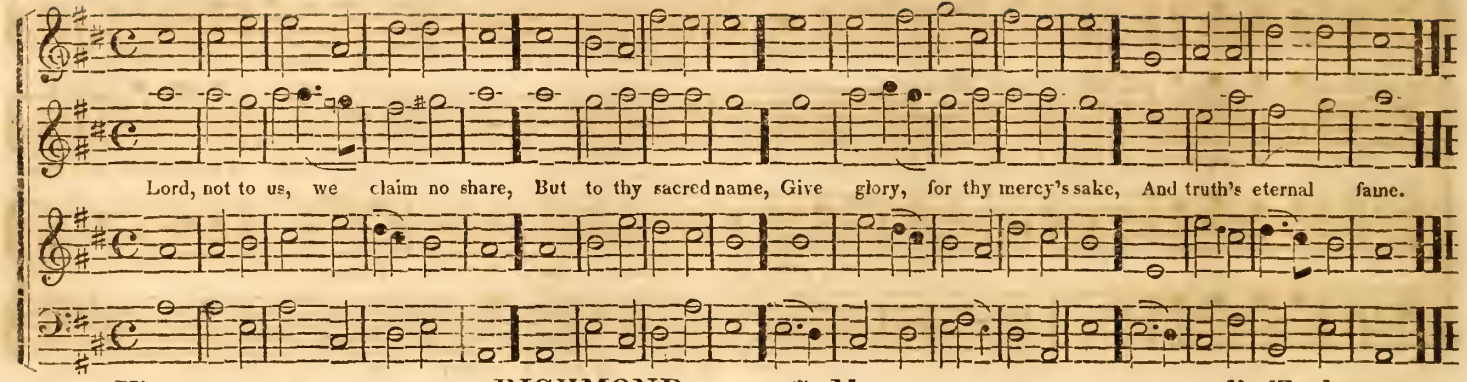
To God, the migh - ty Lord, Your joyful thanks repeat; To him due praise af - ford, As

VIVACE. Tutti. F F

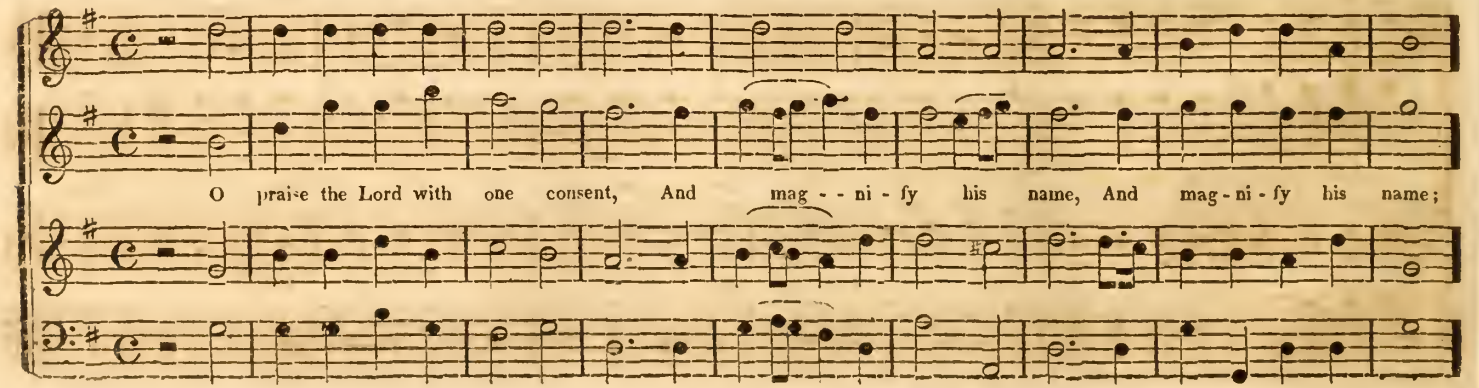


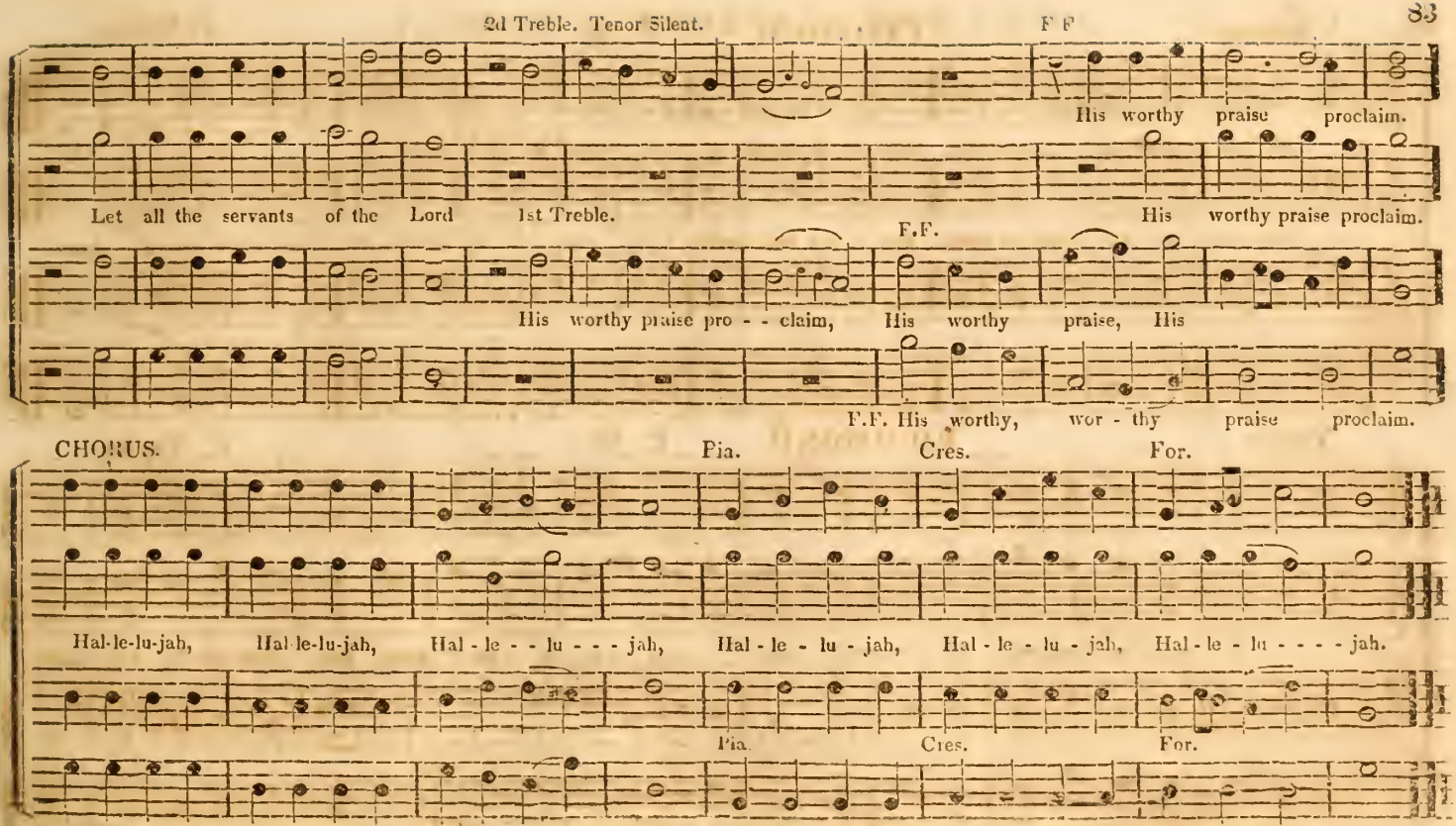

When Sion's God her sons re - - - call'd
From long cap - tiv - i - - ty, From
From long cap - tiv - i - ty, From long cap - tiv - i - ty, From
long cap - tiv - i - - ty: DUO. 1st & 2d Trebles.
Of what we wish'd to see.
It seem'd at first a pleas - ing dream,
FOR.
Org. P
Of what we wish'd to see, what we wish'd to see.

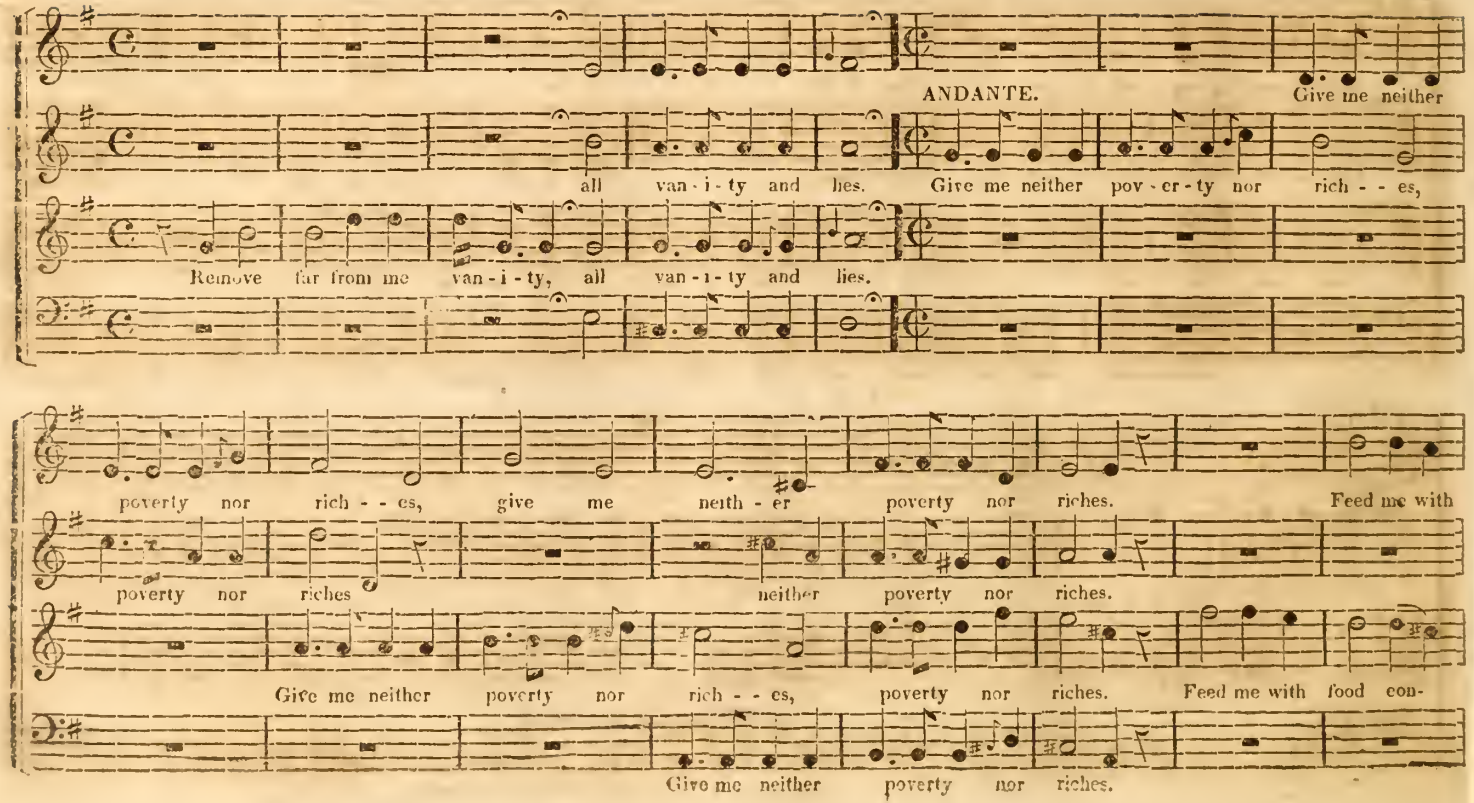
Solemn. **STAMFORD.** C. M.

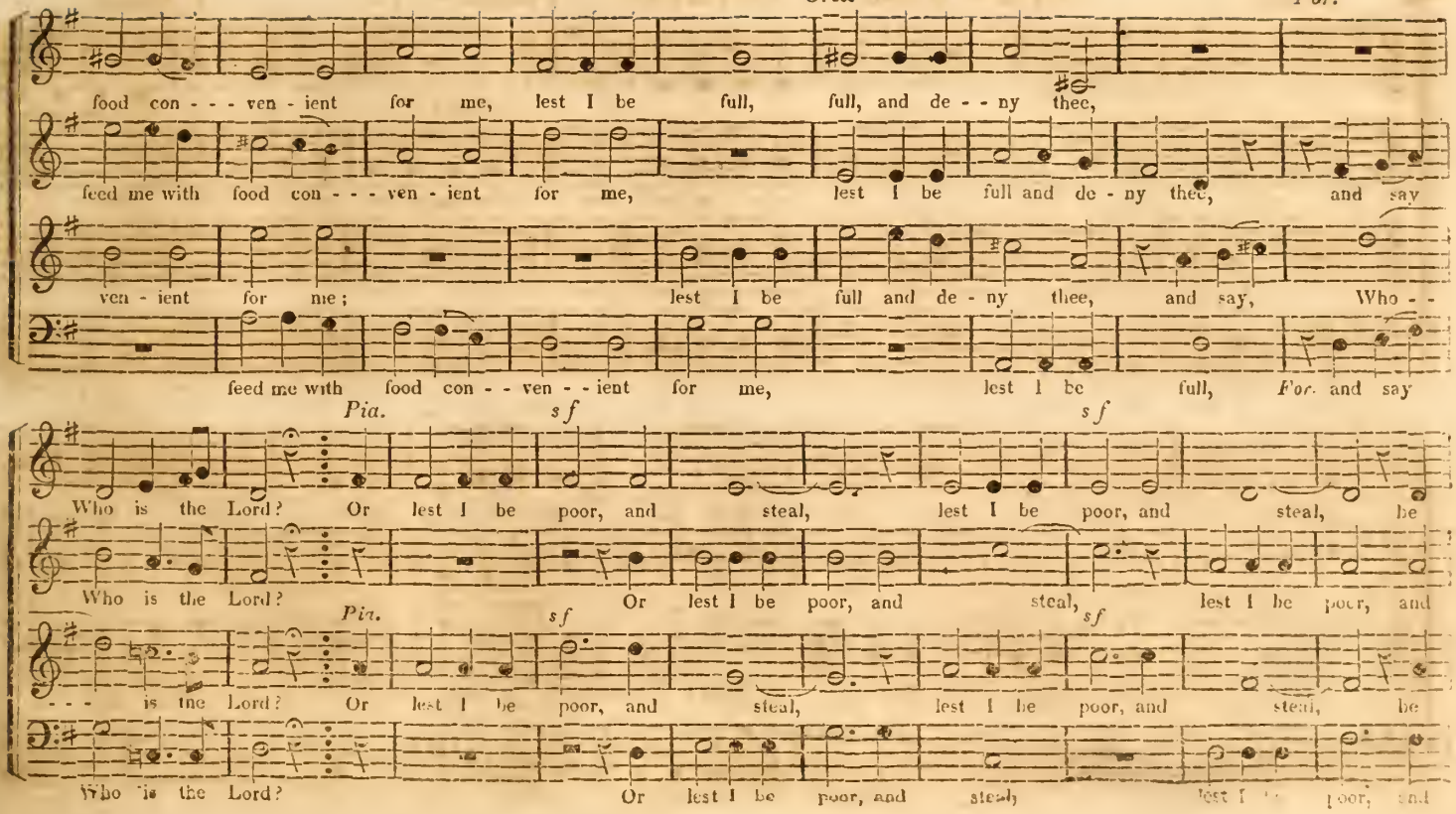


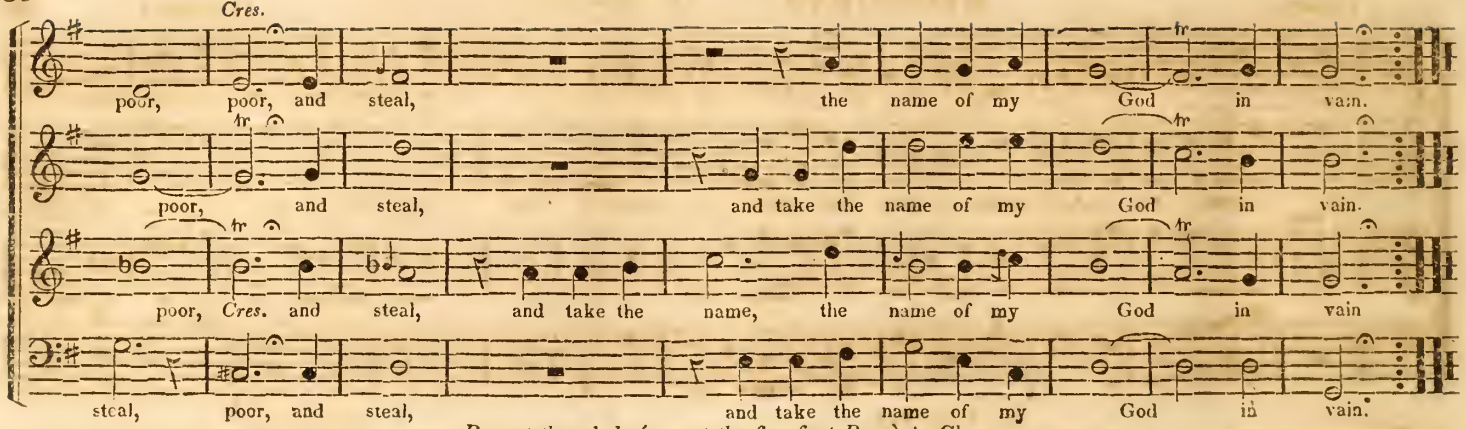
Vivace. **RICHMOND.** C. M. R. Taylor.




2d Treble. Tenor Silent.
F F
His worthy praise proclaim.
Let all the servants of the Lord
1st Treble.
His worthy praise proclaim.
F.F.
His worthy praise pro - - claim, His worthy praise, His
F.F. His worthy, wor - thy praise proclaim.
CHORUS.
Pia.
Cres.
For.
Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - - lu - - - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - - - - jah.
Pia.
Cres.
For.

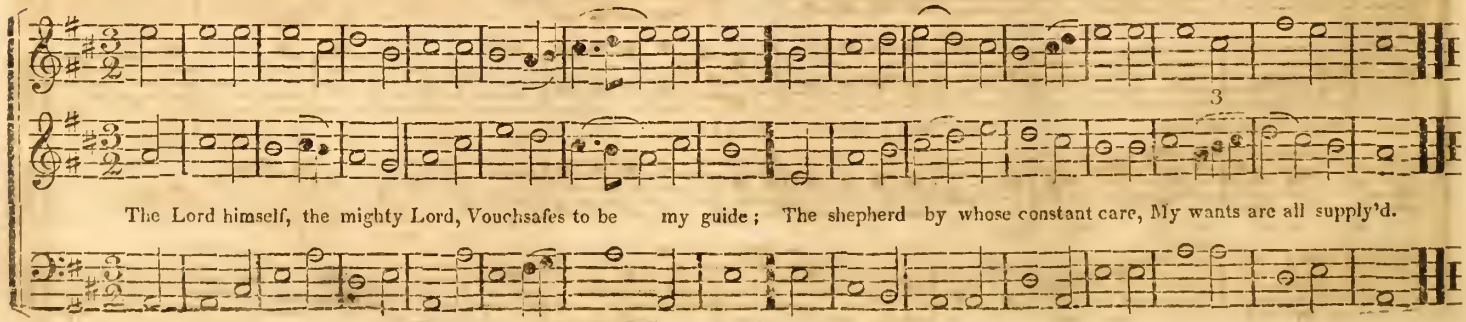

ANDANTE.
all van-i-ty and lies. Give me neither pov-er-ty nor rich - - es,
Remove far from me van-i-ty, all van-i-ty and lies.
Give me neither
poverty nor rich - - es, give me neith - er poverty nor riches. Feed me with
poverty nor riches neither poverty nor riches.
Give me neither poverty nor rich - - es, poverty nor riches. Feed me with food con-
Give me neither poverty nor riches.

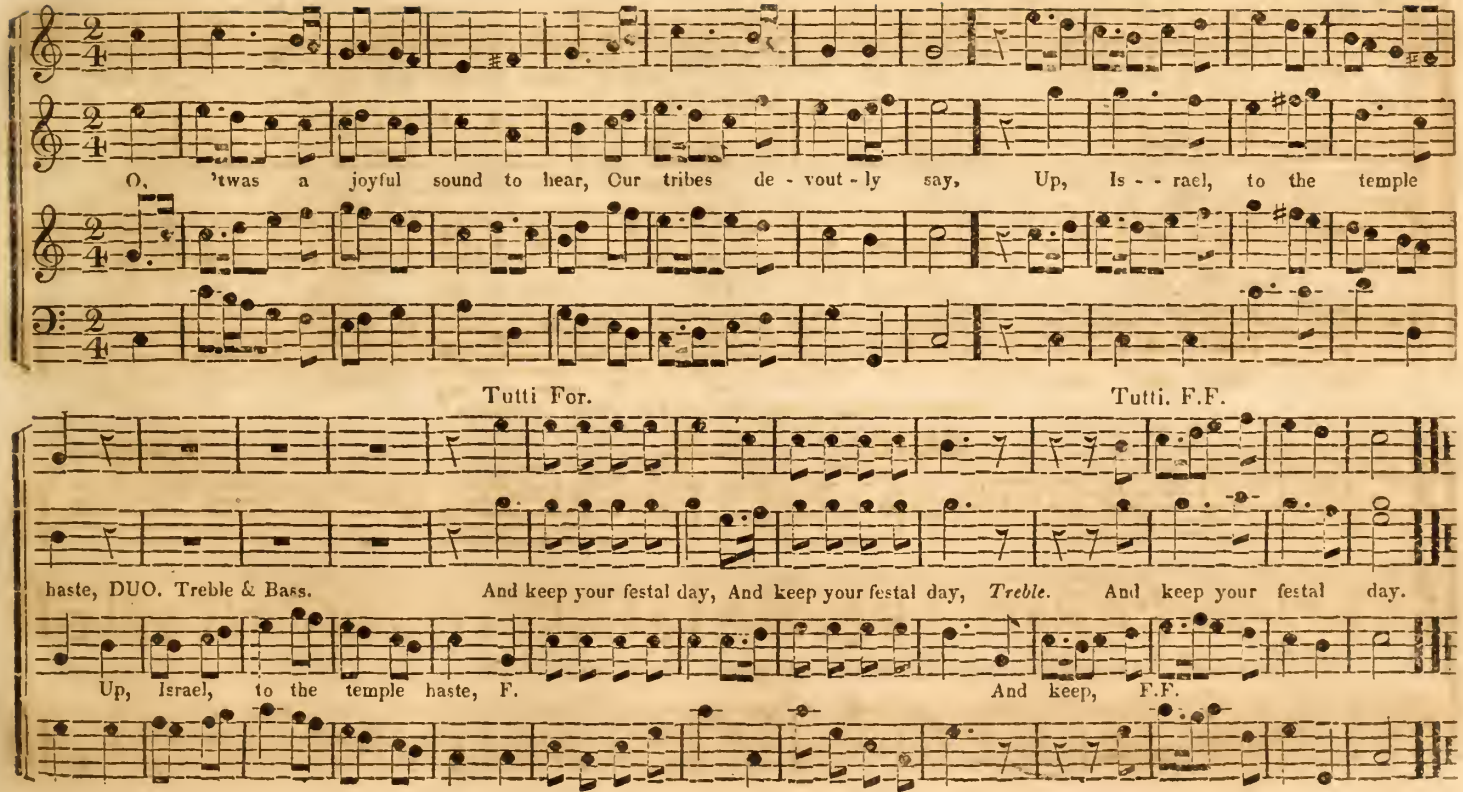

Cres.
For.
food con - - - ven - ient for me, lest I be full, full, and de - - ny thee,
feed me with food con - - - ven - ient for me, lest I be full and de - ny thee, and say
ven - ient for me; lest I be full and de - ny thee, and say, Who - -
feed me with food con - - ven - - ient for me, lest I be full, For. and say
Pia.
sf
sf
Who is the Lord? Or lest I be poor, and steal, lest I be poor, and steal, be
Who is the Lord? Or lest I be poor, and steal, lest I be poor, and
Pia.
sf
sf
- - - is the Lord? Or lest I be poor, and steal, lest I be poor, and steal, be
Who is the Lord? Or lest I be poor, and steal,



Repeat the whole (exeept the five first Bars) in Chorus.

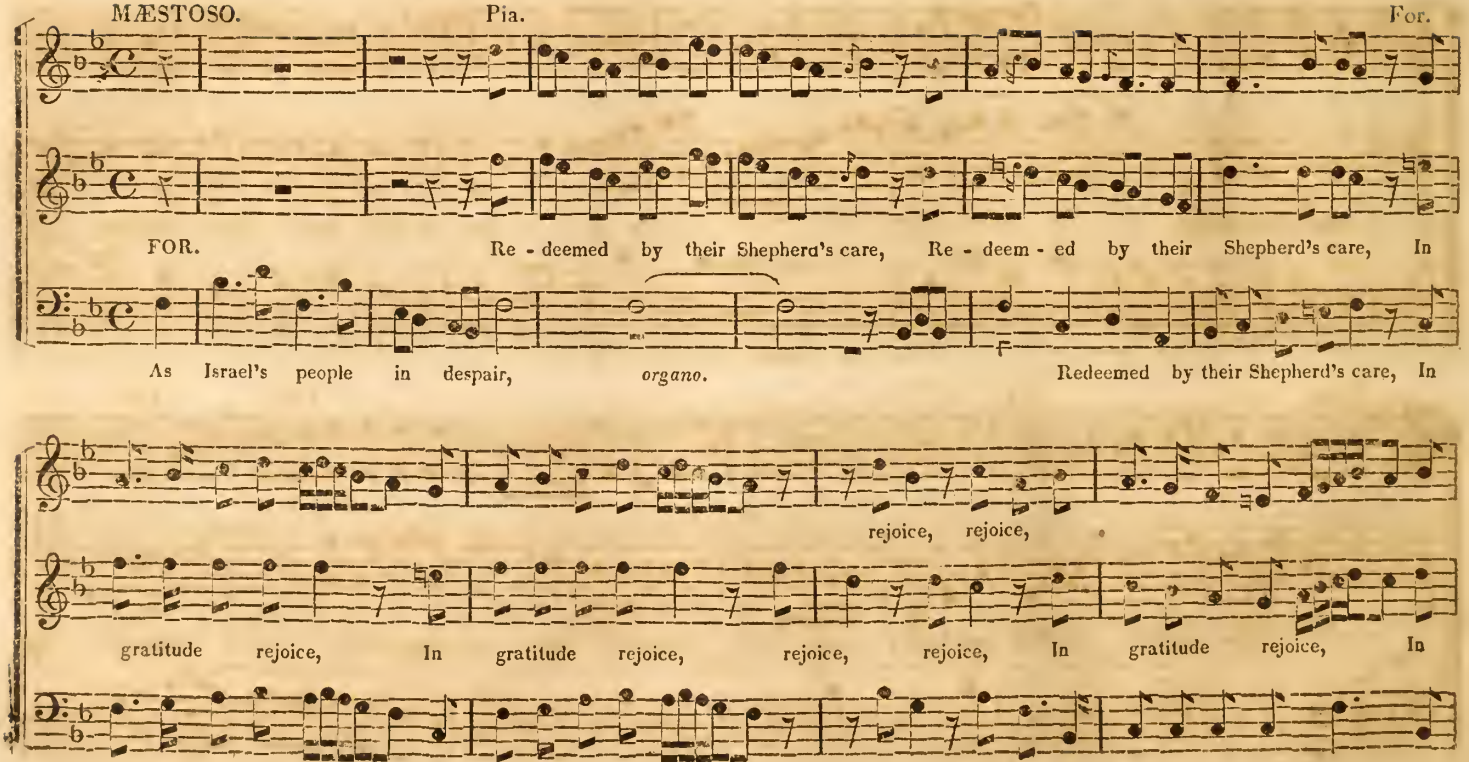
BARBY. C. M. **Tansur.**

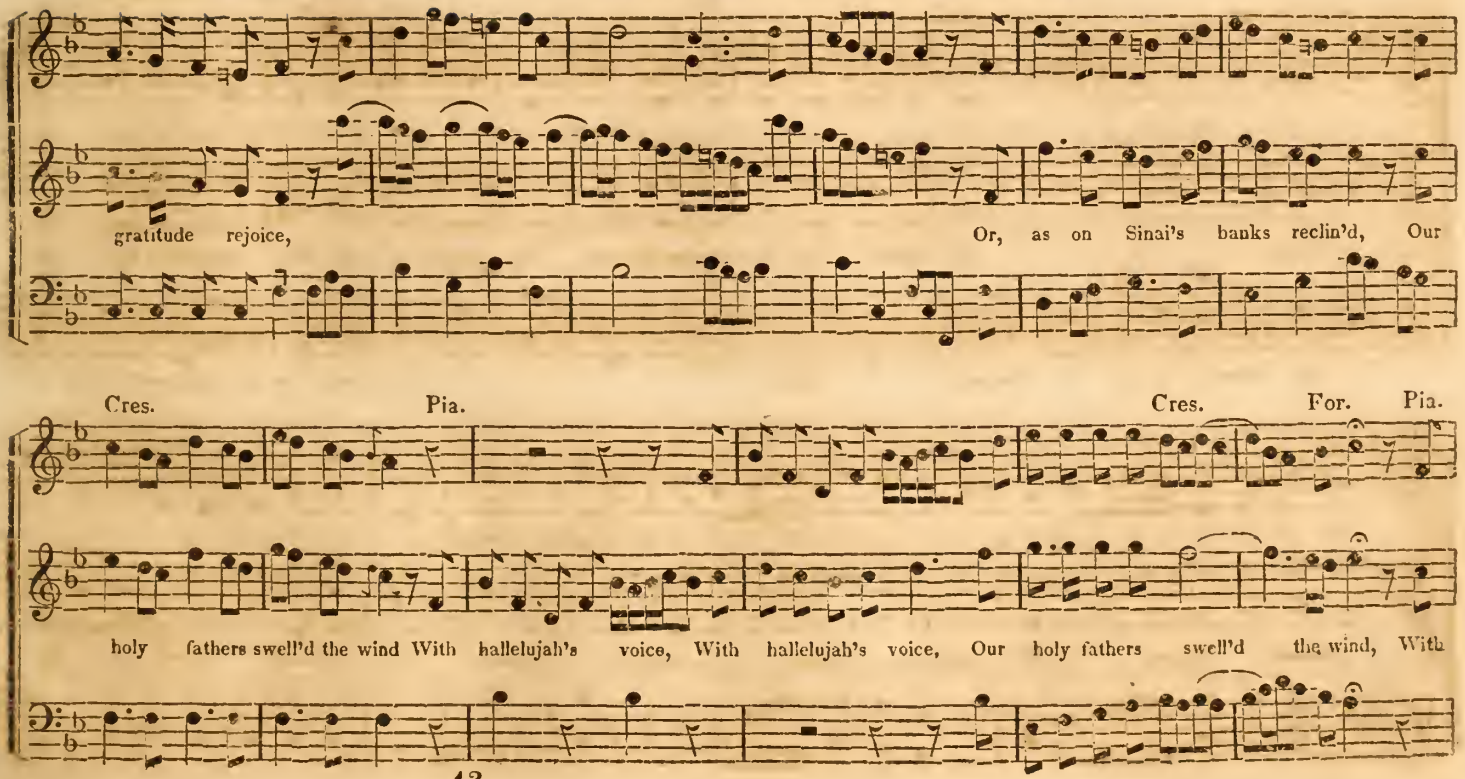


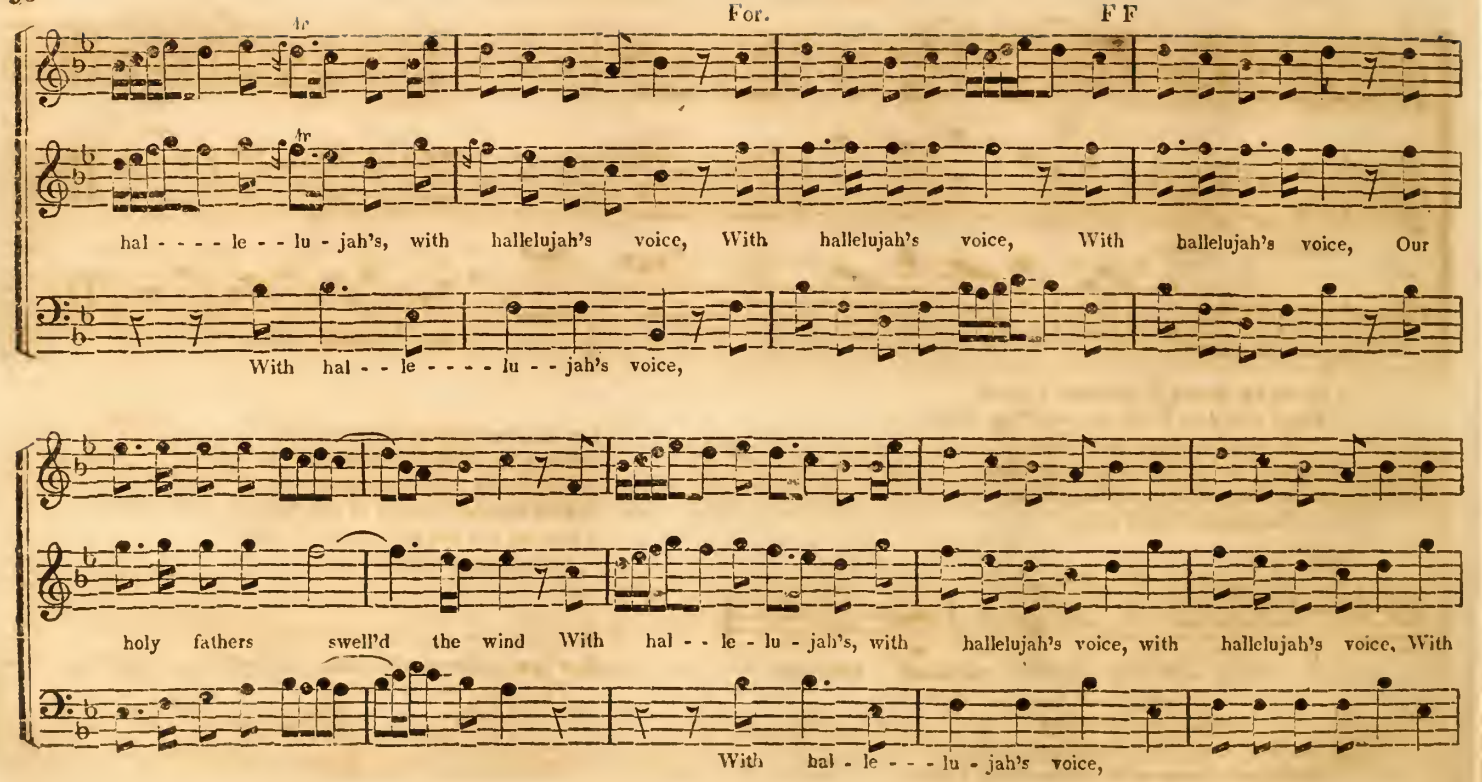

O, 'twas a joyful sound to hear, Our tribes de - vout - ly say, Up, Is - - rael, to the temple
Tutti For.
Tutti. F.F.
haste, DUO. Treble & Bass.
And keep your festal day, And keep your festal day, *Treble.* And keep your festal day.
Up, Israel, to the temple haste, F.
And keep, F.F.

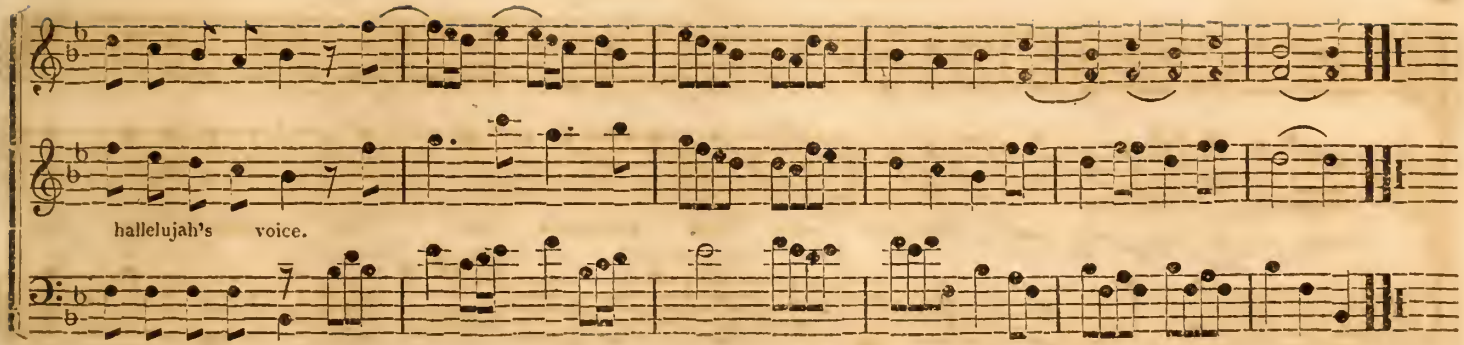
HYMN FOR THANKSGIVING.

Dr. J. A. Stevenson.



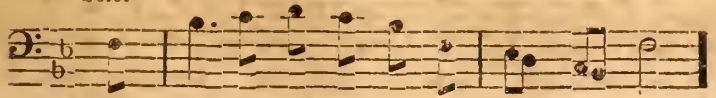

gratitude rejoice,
Or, as on Sinai's banks reclin'd, Our
Cres.
Pia.
Cres.
For.
Pia.
holy fathers swell'd the wind With hallelujah's voice, With hallelujah's voice, Our holy fathers swell'd the wind, With
13


For.
F F
hal - - - - le - - lu - jah's, with hallelujah's voice, With hallelujah's voice, With hallelujah's voice, Our
With hal - - le - - - - lu - - jah's voice,
holy fathers swell'd the wind With hal - - le - lu - jah's, with hallelujah's voice, with hallelujah's voice, With
With hal - le - - - lu - jah's voice,



2 Or as by proud Euphrates' stream,
They rais'd to Thee the heav'nly theme
Of wonder, love, and praise;
So we, for all thy bounteous care,
Thy Providence, divinely fair,
Our pious Orgies raise.

Solo.

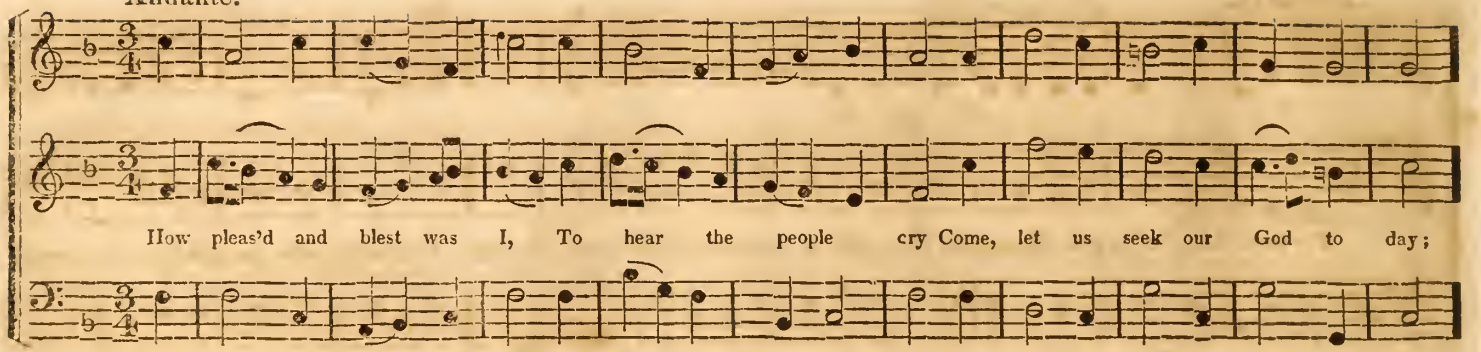


3 How long will ignorance surround Our foes?
or when shall they be found
To seek fair Virtue's way?
Do thou display thy influence bright,
And guide them with thy heav'nly light,
With thy All-visual ray.

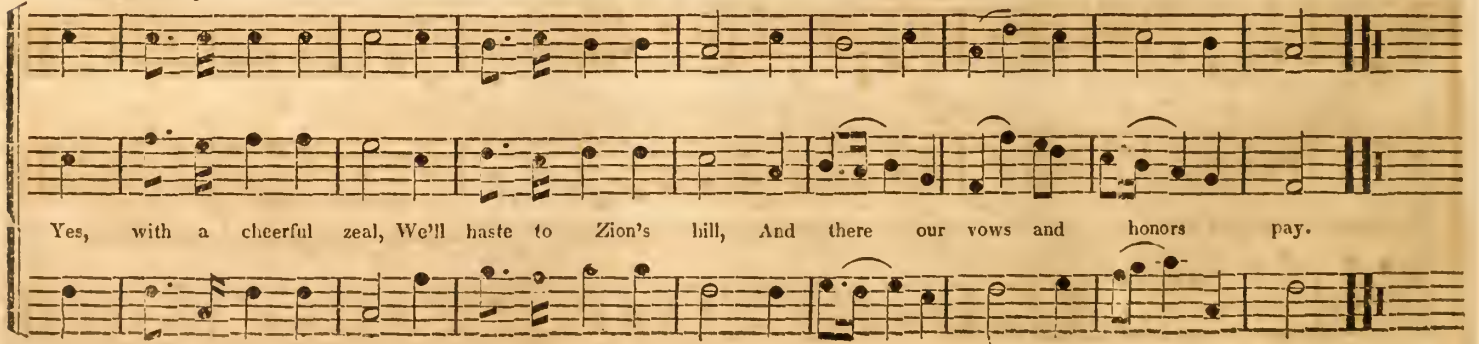
4 Let nations with disdainful pride,
Attempt in vain, in vain divide
Our peace, our happiness;
Whilst by the shadow of thy wing,
Thou art our Saviour, and our King,
Surrounding worlds confess.

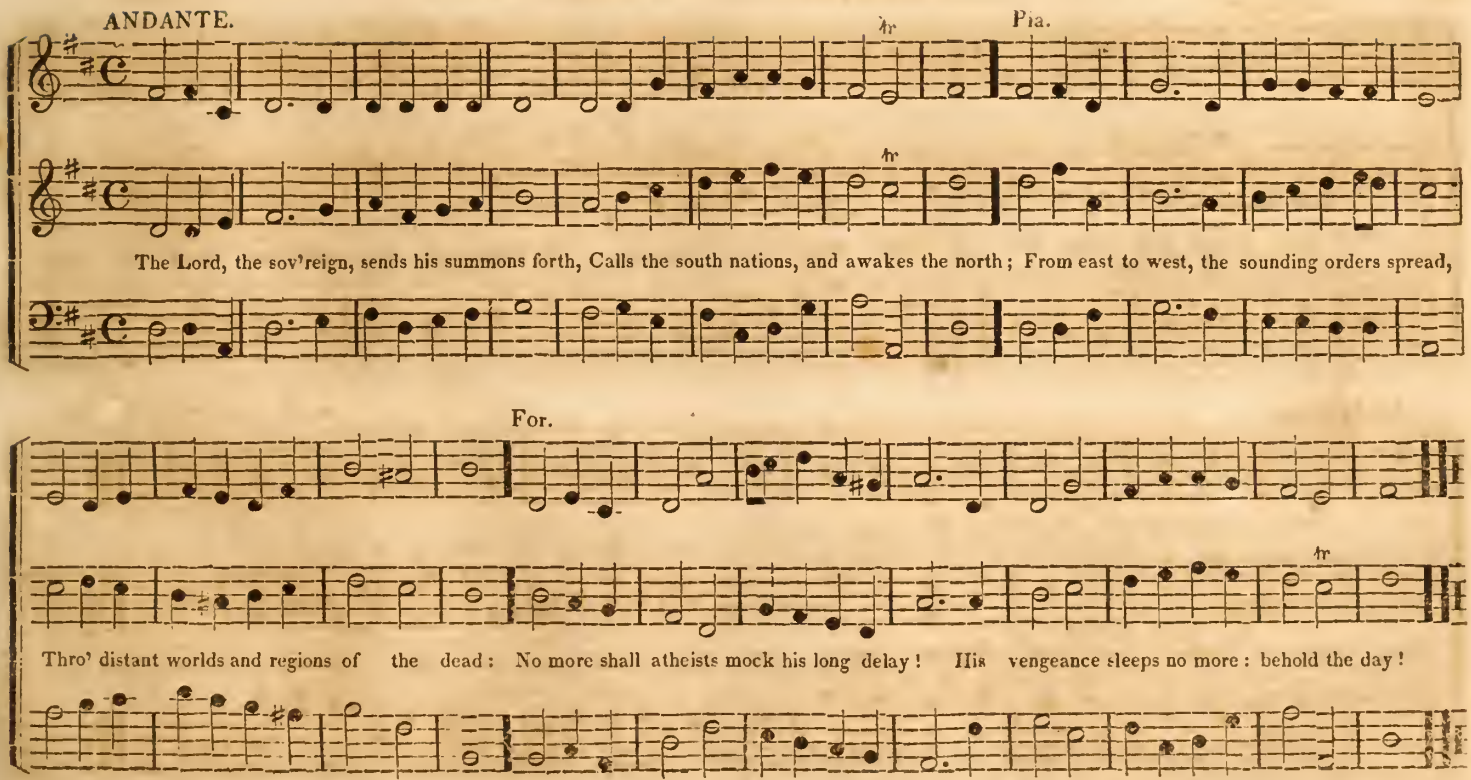
5 Oh, how can we in words declare
Our inward hearts, but thou art there;
Thy glory let us boast;
Thou art the everlasting Tree,
Thou art the blest eternity,
The Son, and Holy Ghost.

Andante.

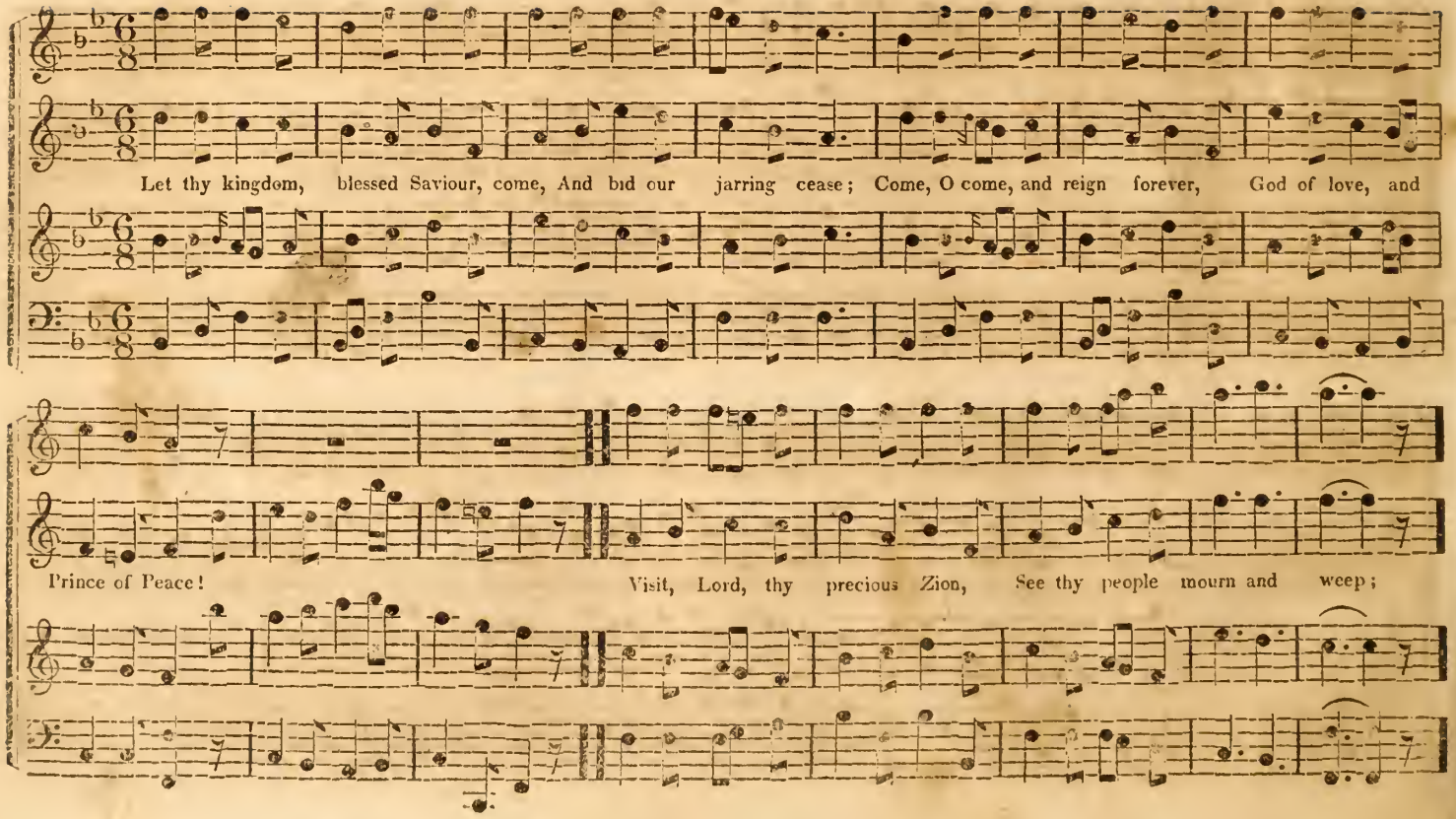


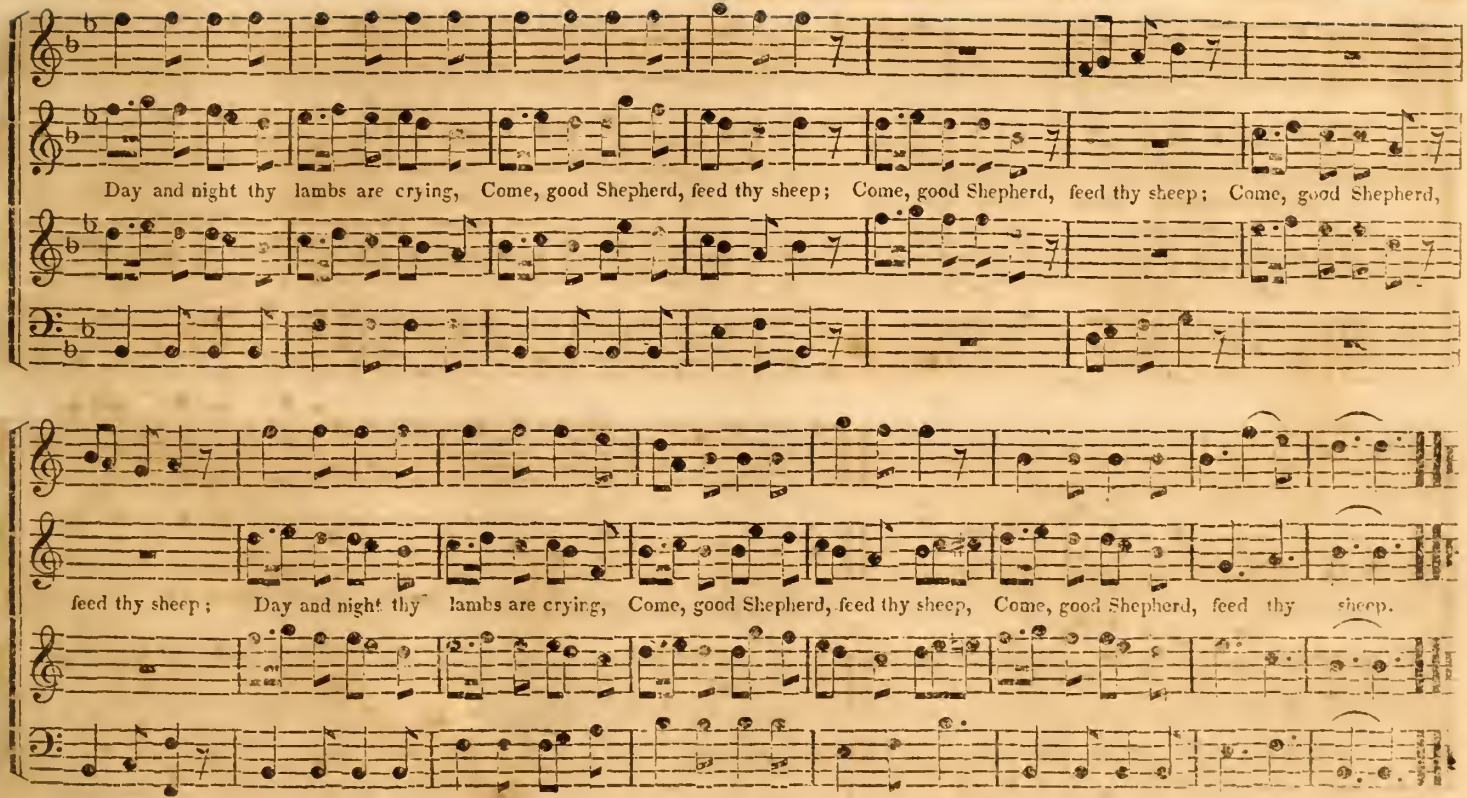
Andantino.




ANDANTE.
Tr
Pia.
The Lord, the sov'reign, sends his summons forth, Calls the south nations, and awakes the north; From east to west, the sounding orders spread,
For.
Tr
Thro' distant worlds and regions of the dead: No more shall atheists mock his long delay! His vengeance sleeps no more: behold the day!

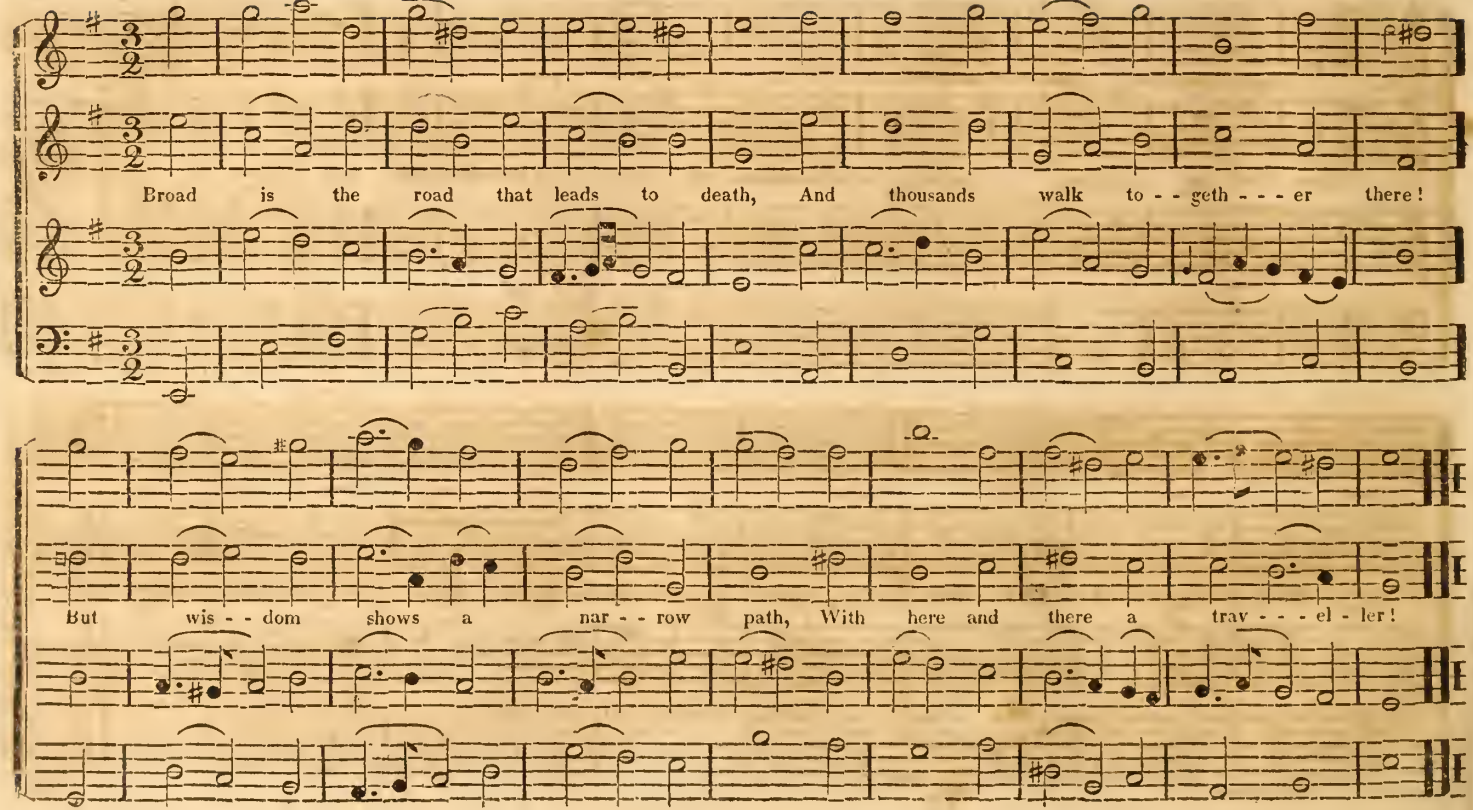
THE GOOD SHEPHERD. C. M. O. Shaw.

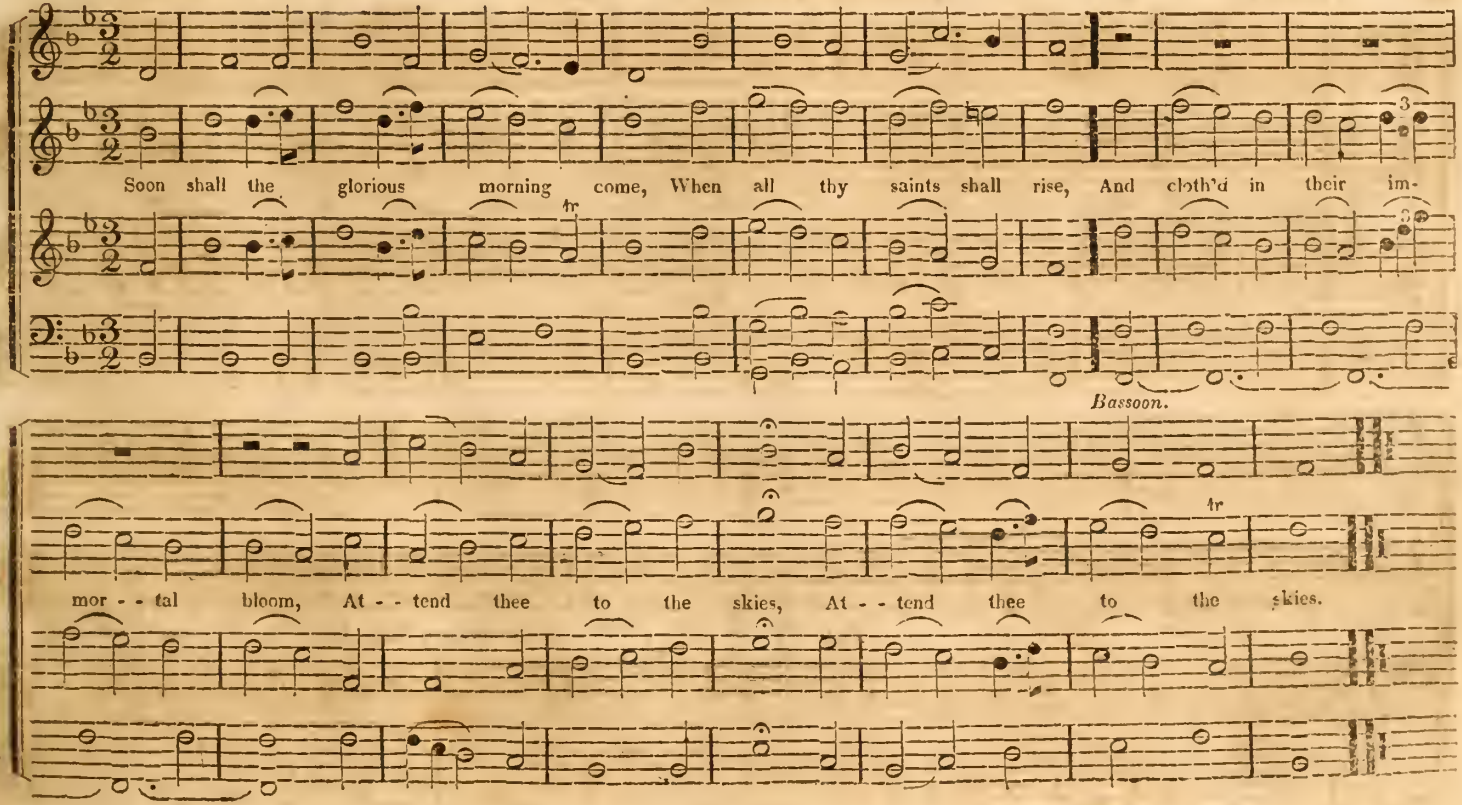


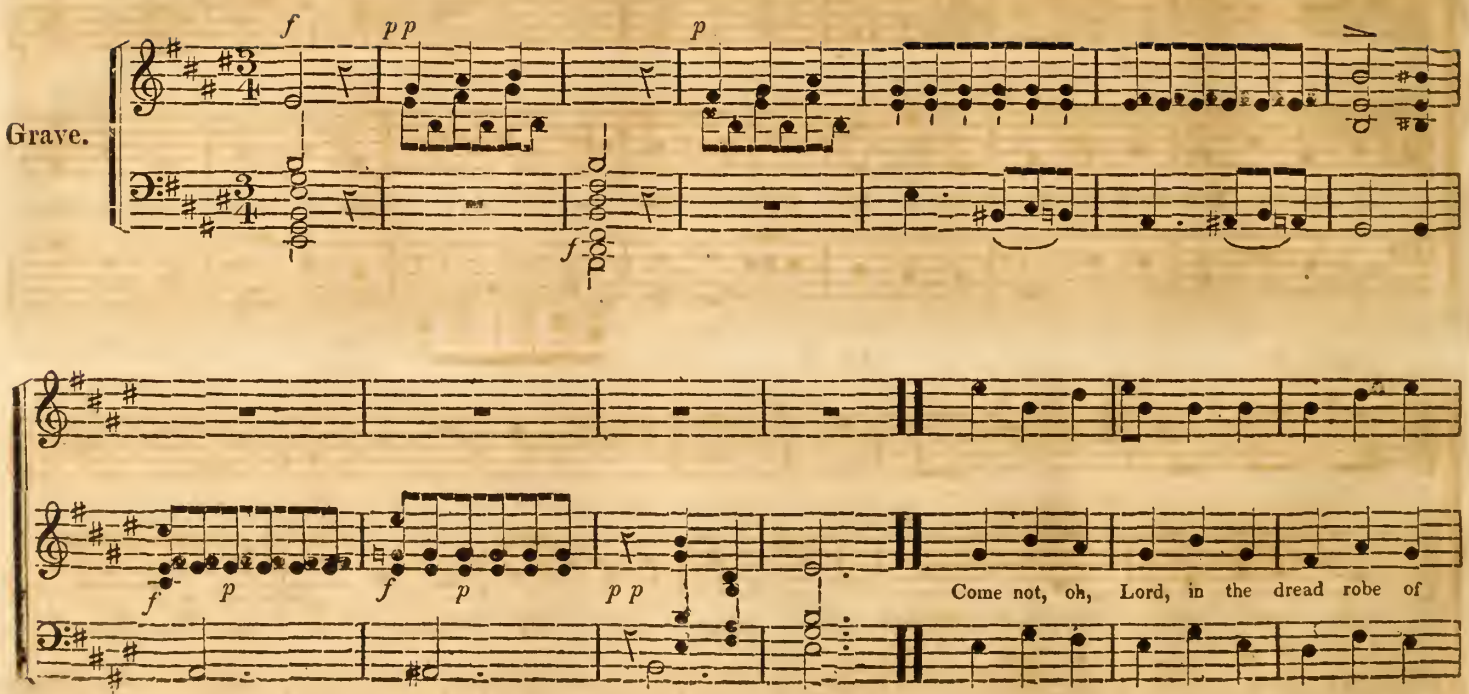

Day and night thy lambs are crying, Come, good Shepherd, feed thy sheep; Come, good Shepherd, feed thy sheep; Come, good Shepherd,
feed thy sheep; Day and night thy lambs are crying, Come, good Shepherd, feed thy sheep, Come, good Shepherd, feed thy sheep.

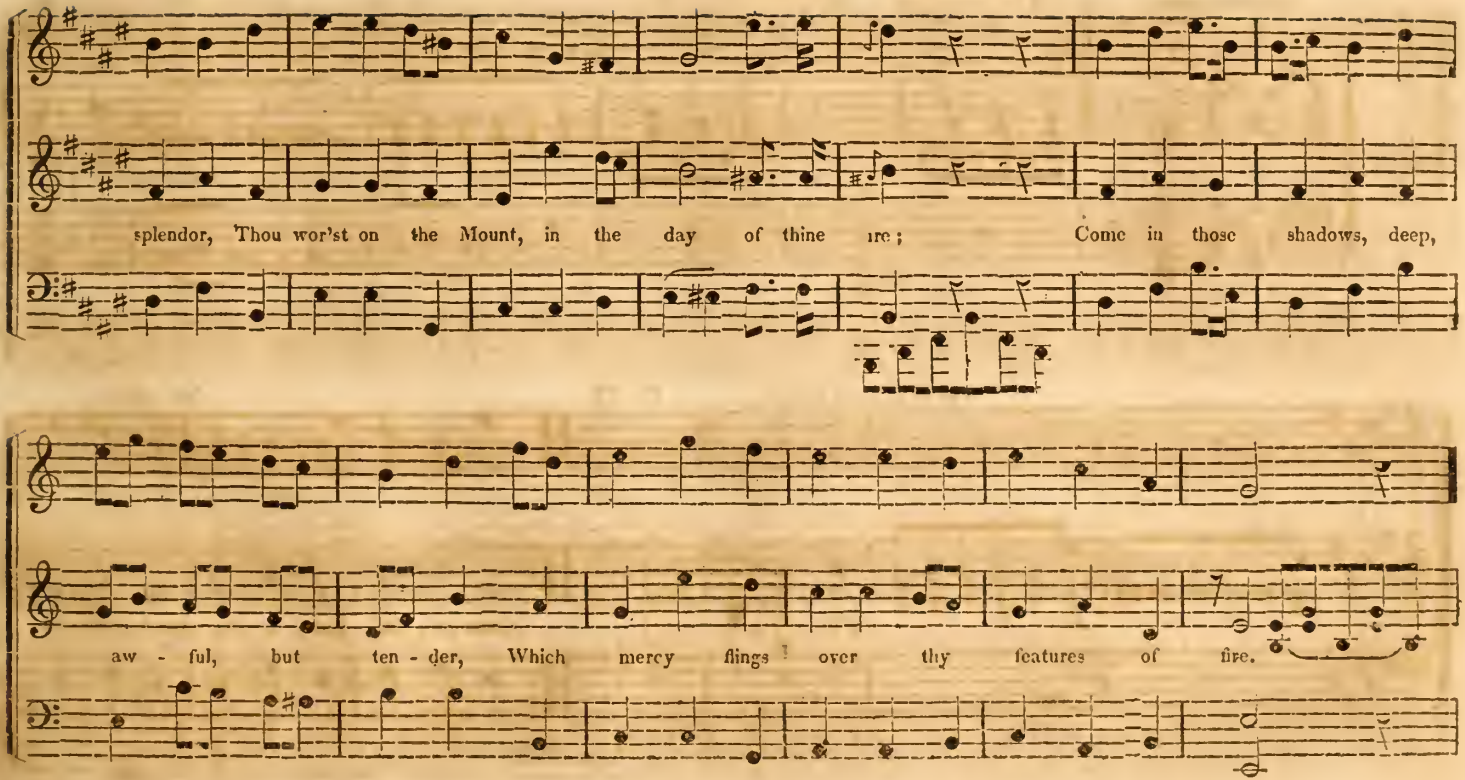
TORRINGTON. L. M.

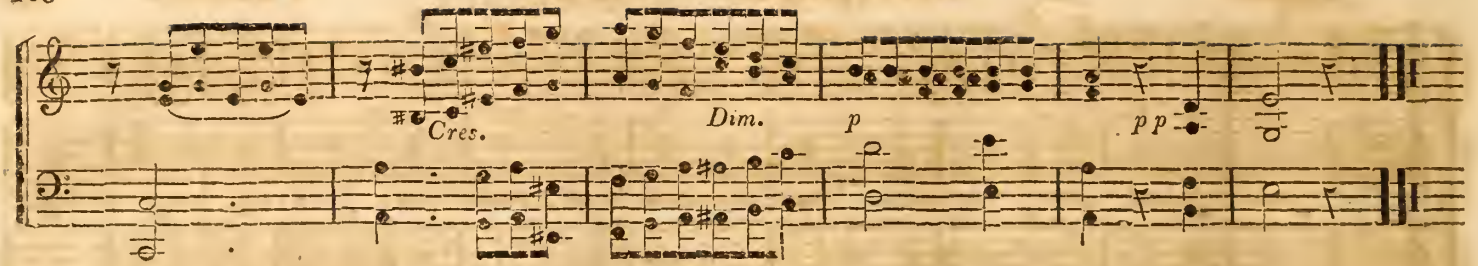
J. Battishill.




Soon shall the glorious morning come, When all thy saints shall rise, And cloth'd in their im-
Bassoon.
mor - - tal bloom, At - - tend thee to the skies, At - - tend thee to the skies.


Grave.
Come not, oh, Lord, in the dread robe of

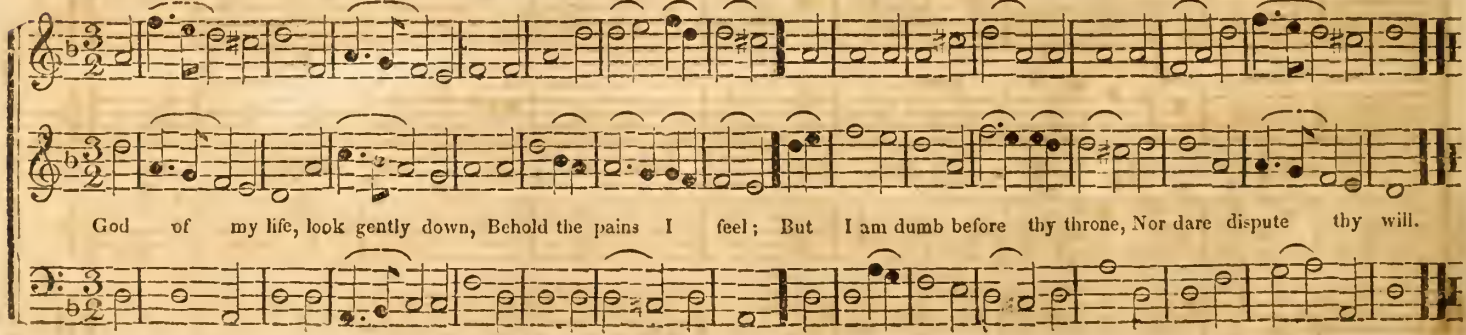

splendor, Thou wor'st on the Mount, in the day of thine ire; Come in those shadows, deep,
aw - ful, but ten - der, Which mercy flings over thy features of fire.

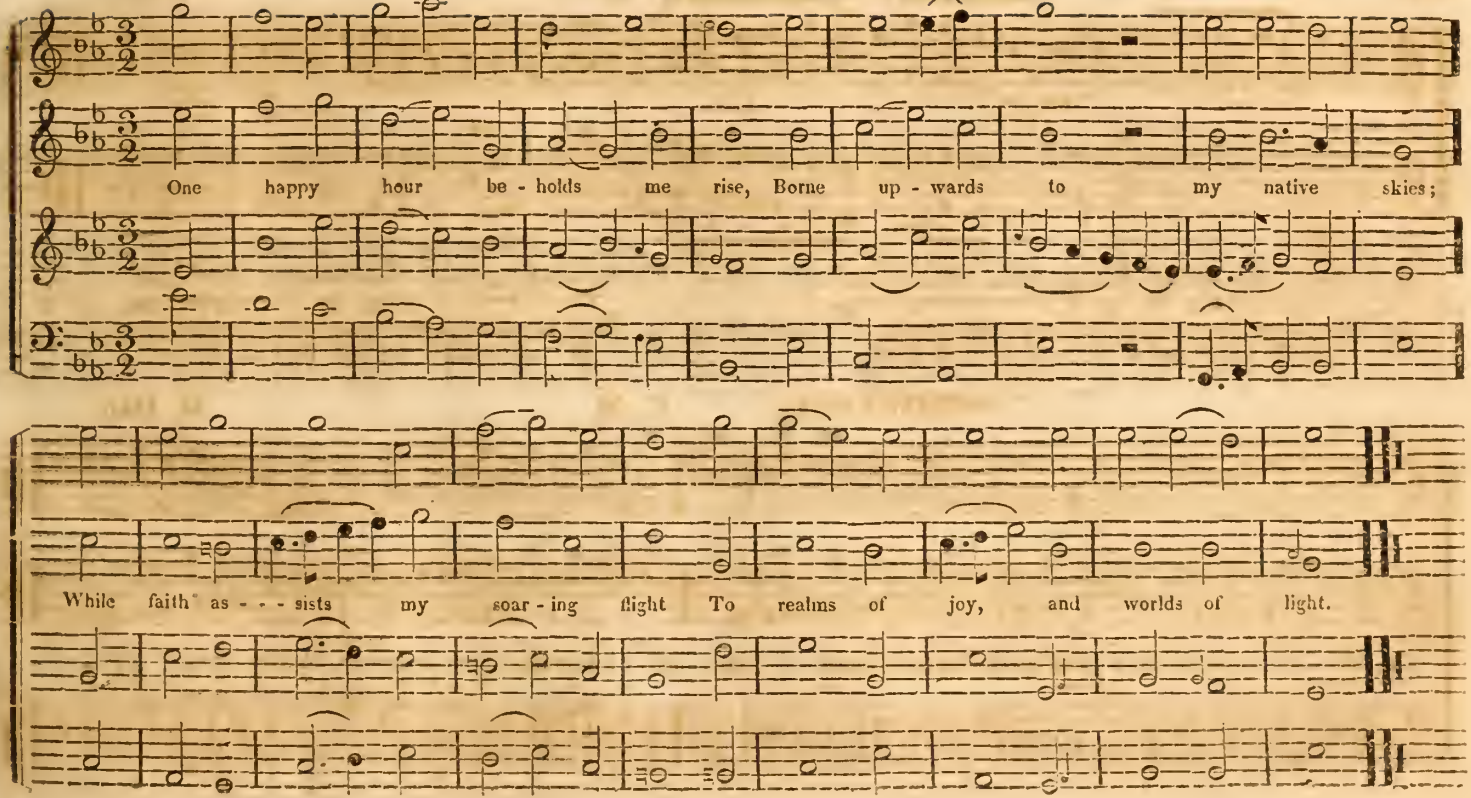


2 Lord! thou rememb'rest the night, when thy Nation
Stood fronting her Foe by the red-rolling stream;
On Egypt thy pillar frown'd dark desolation,
While Israel bask'd all the night in its beam.

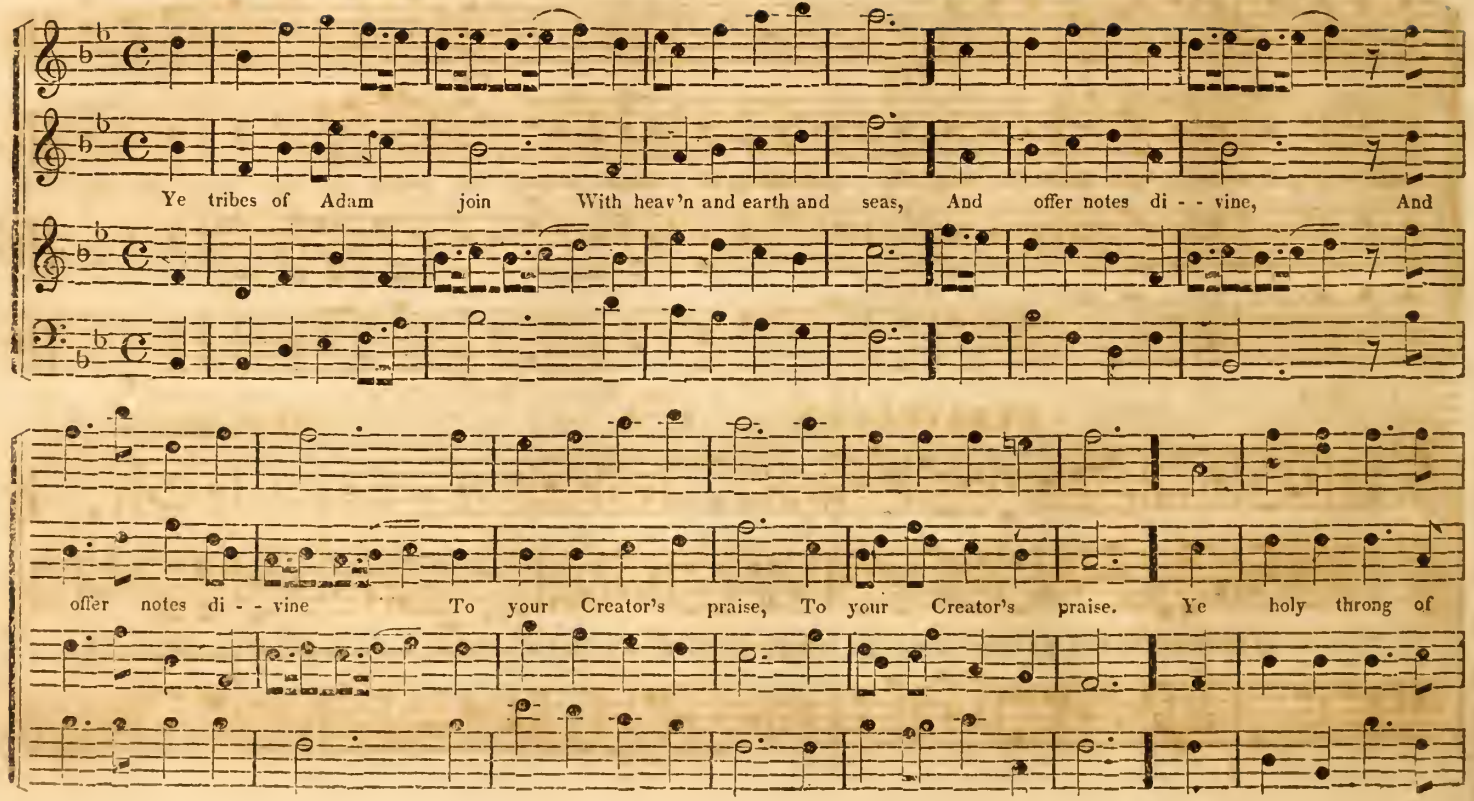
3 So, when the dread clouds of anger enfold thee,
From us, in thy mercy, the dark side remove;
While shrouded in terrors the guilty behold thee,
Oh! turn upon us the mild light of thy love!

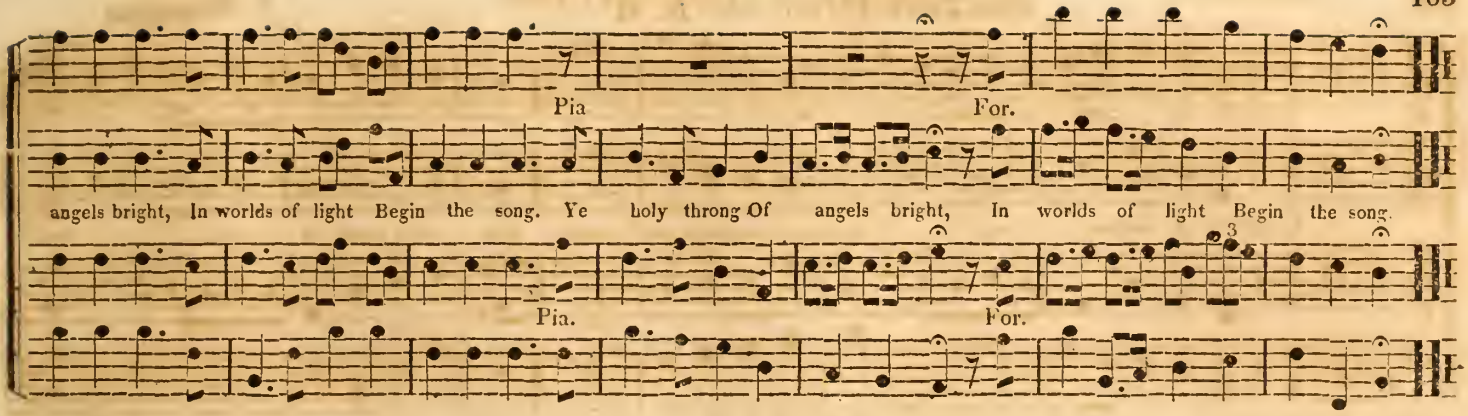
SUBMISSION. C. M. M. Hall.



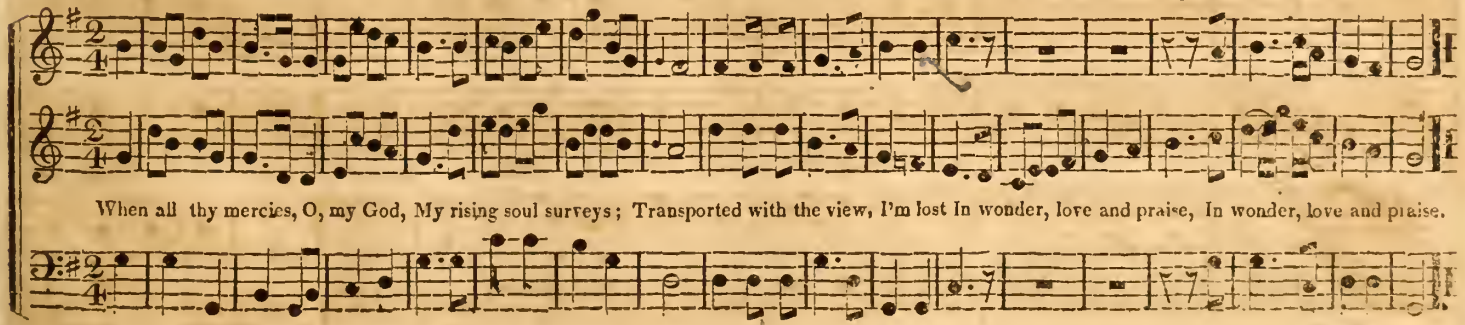

One happy hour be - holds me rise, Borne up - wards to my native skies;
While faith as - - - sists my soar - ing flight To realms of joy, and worlds of light.

PORTSMOUTH. H. M. Handel.



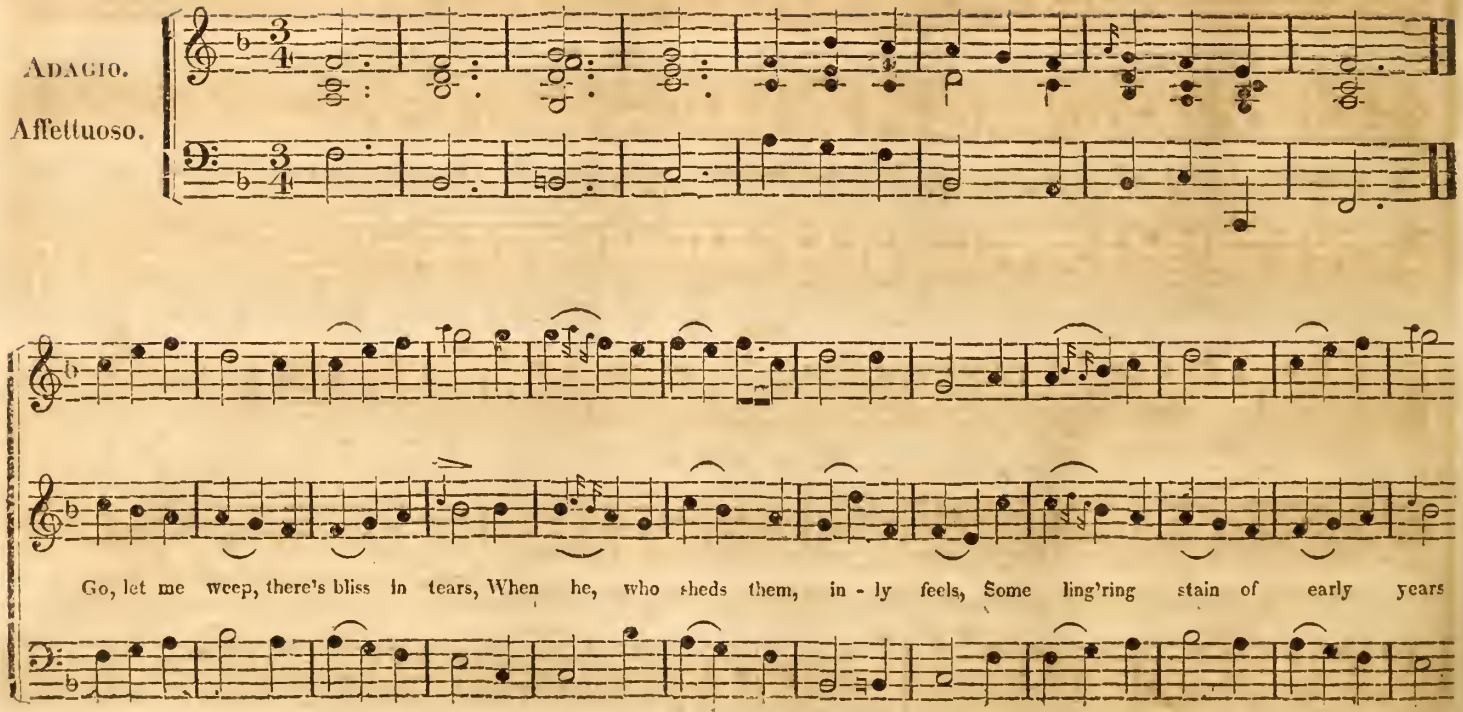


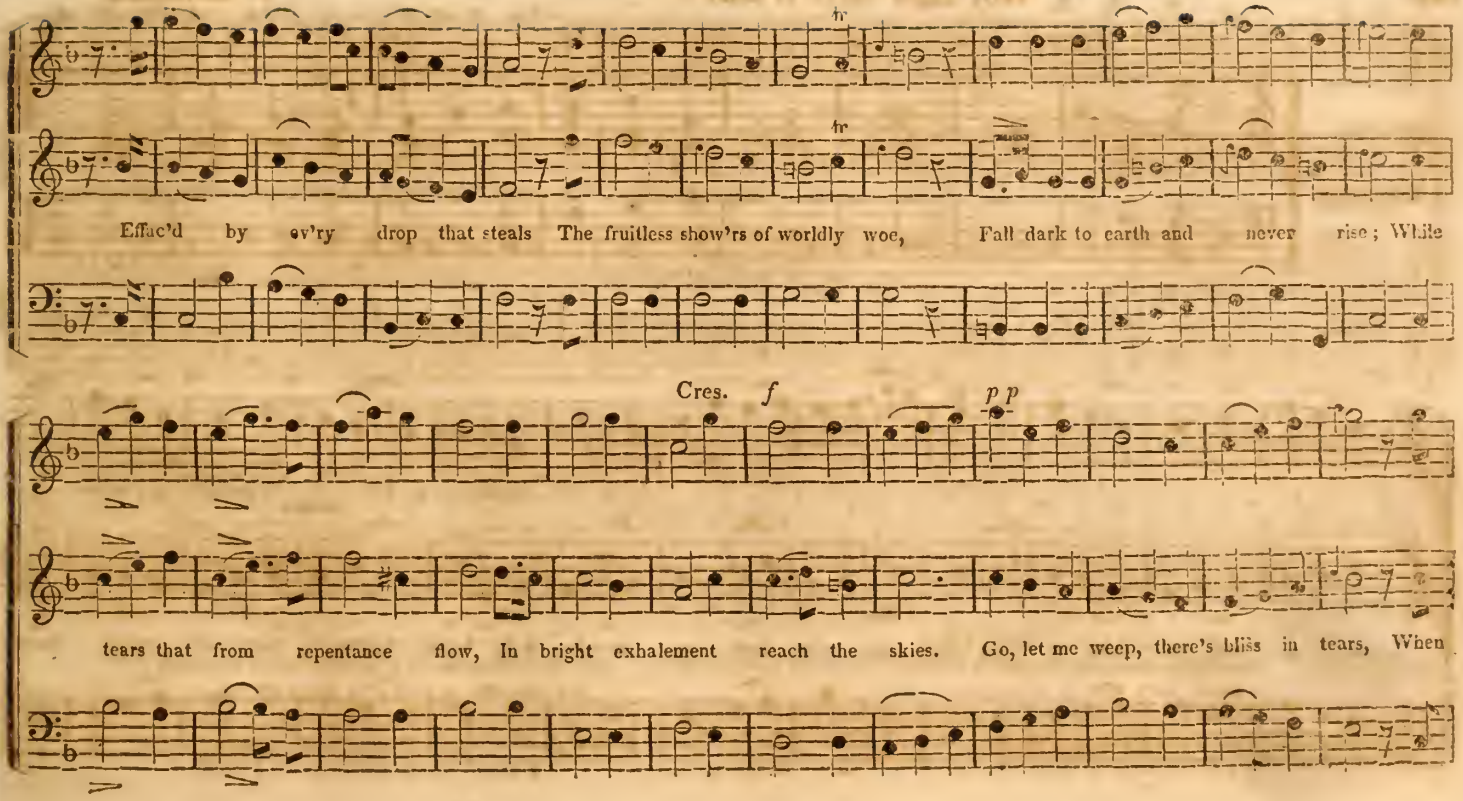
CLEAVELAND. C. M. By an Amateur.

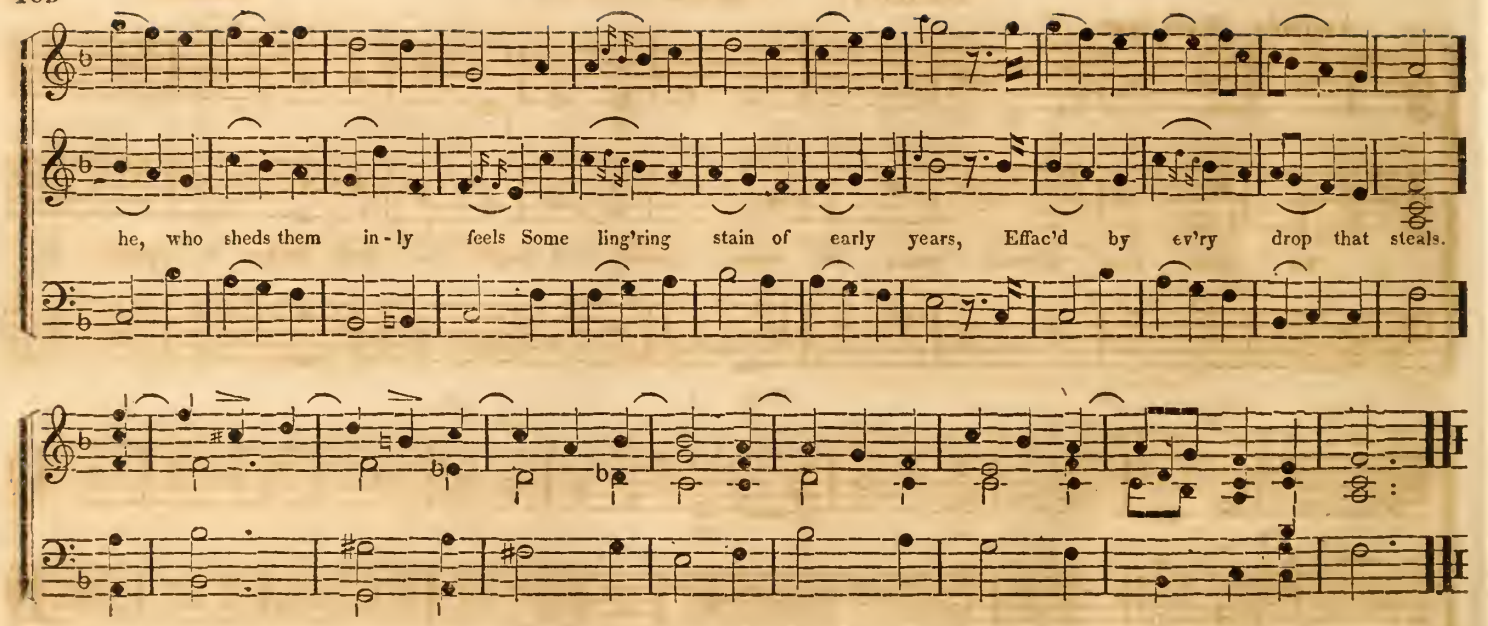


GO, LET ME WEEP!

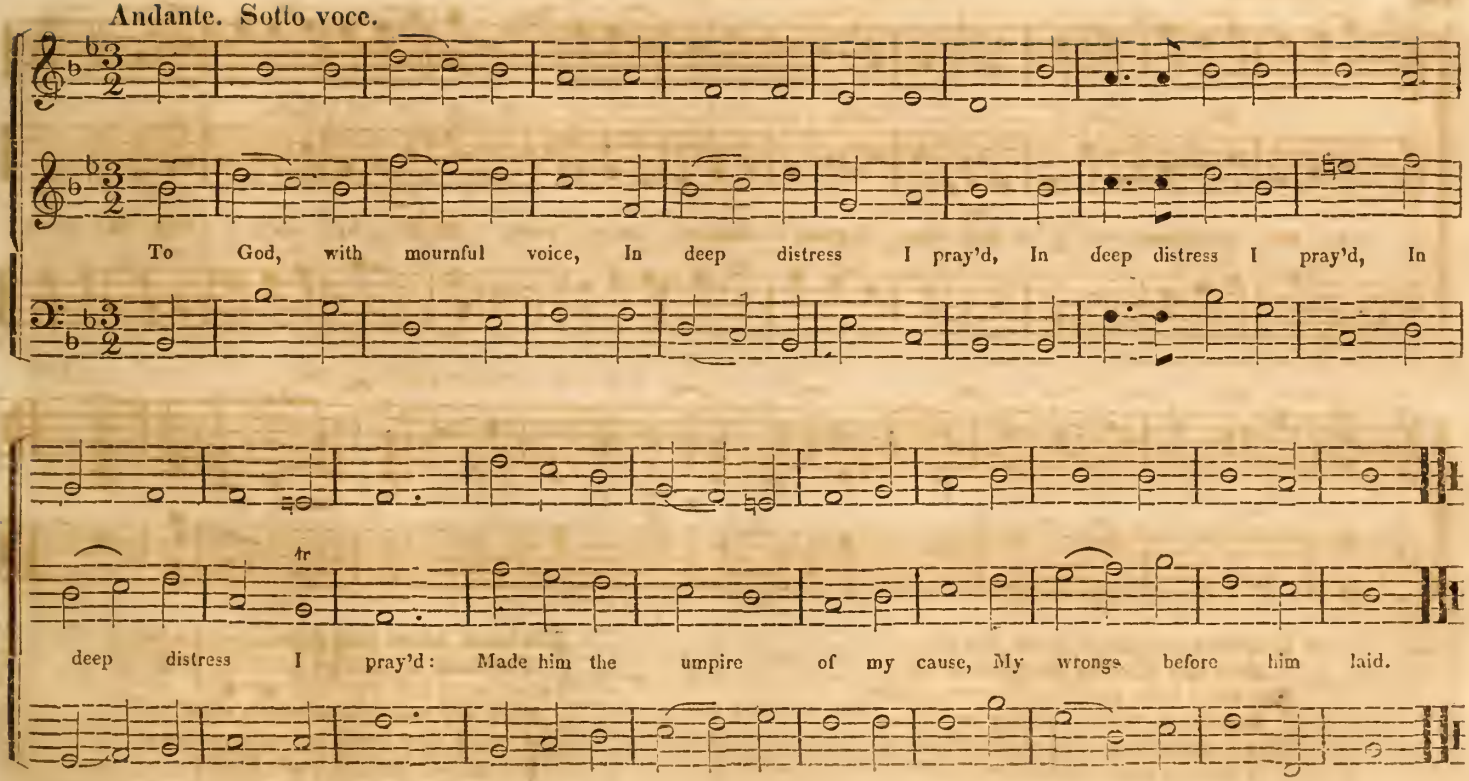
J. Stevenson.



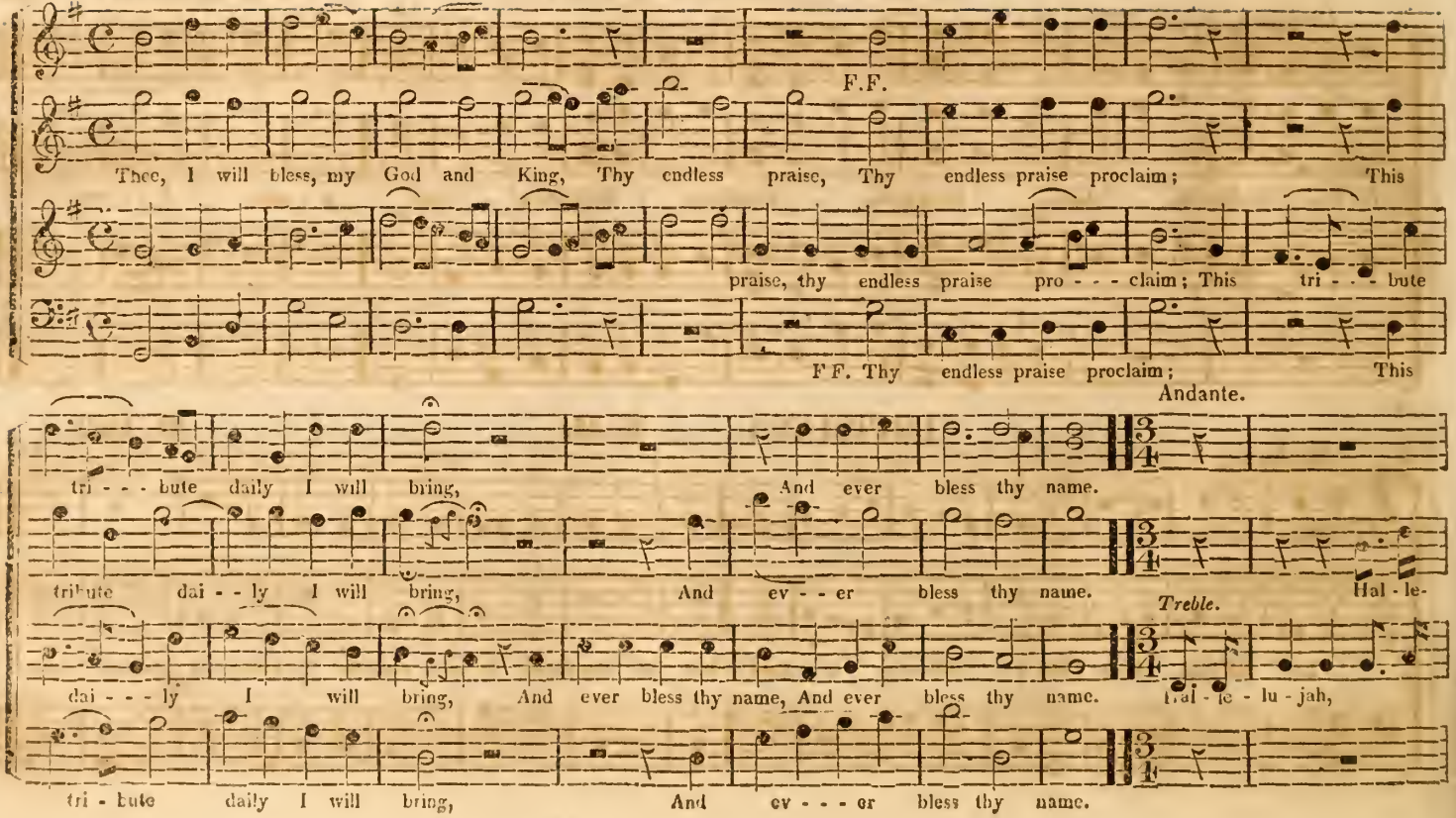

tr
tr
Effac'd by ev'ry drop that steals The fruitless show'rs of worldly woe, Fall dark to earth and never rise; While
Cres. f
p p
tears that from repentance flow, In bright exhalement reach the skies. Go, let me weep, there's bliss in tears, When



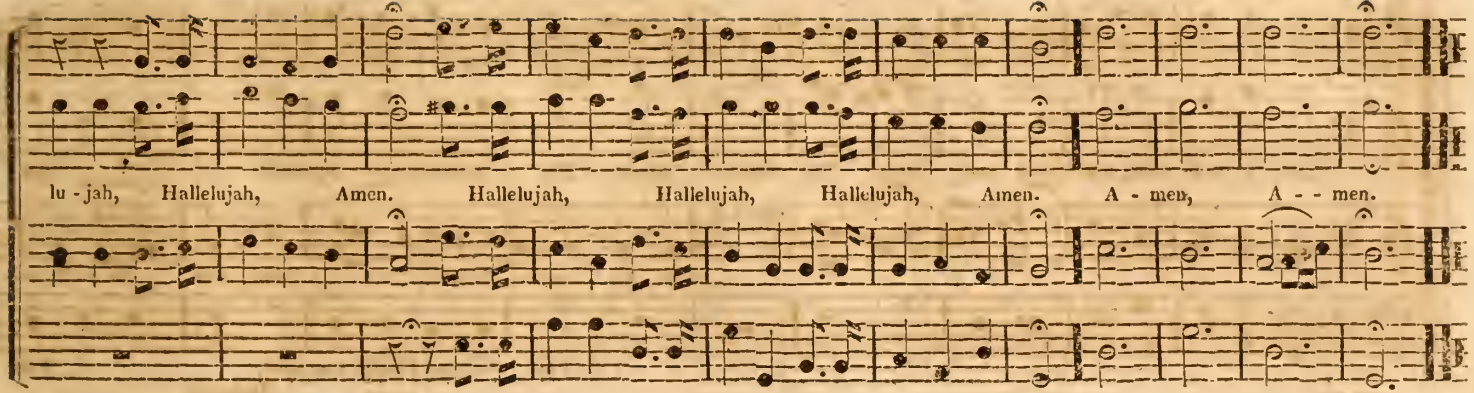
2 Leave me to sigh o'er hours that flew
More idly than the summer's wind,
And while they pass'd, a fragrance threw,
But left no trace of sweets behind.—
The warmest sigh, that pleasure heaves
Is cold, is faint to those that swell
The heart, where pure repentance grieves
O'er hours of pleasure, lov'd too well!
Leave me to sigh o'er days that flew
More idly than the summer's wind,
And, while they pass'd, a fragrance threw,
But left no trace of sweets behind.


Andante. Sotto voce.
To God, with mournful voice, In deep distress I pray'd, In deep distress I pray'd, In
tr
deep distress I pray'd: Made him the umpire of my cause, My wrongs before him laid.

Moderato. SUMMER HILL. C. M.

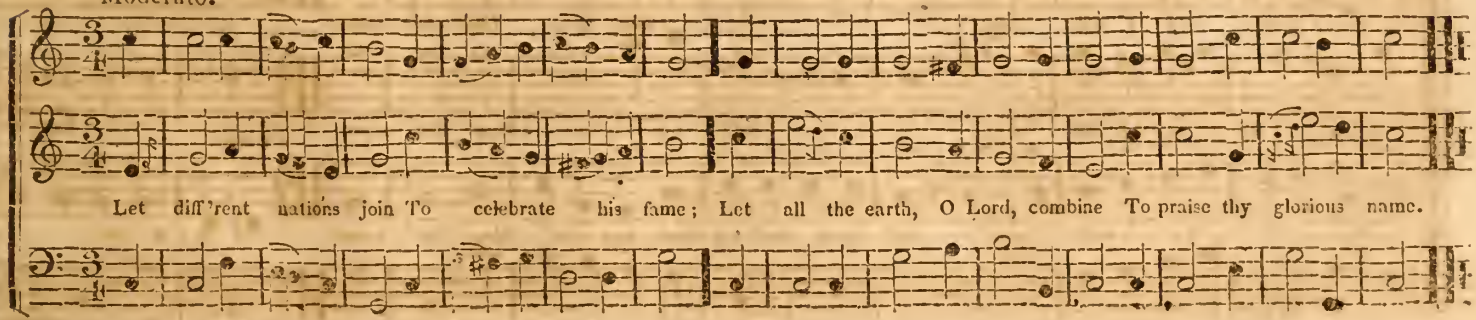


ff Adagio.

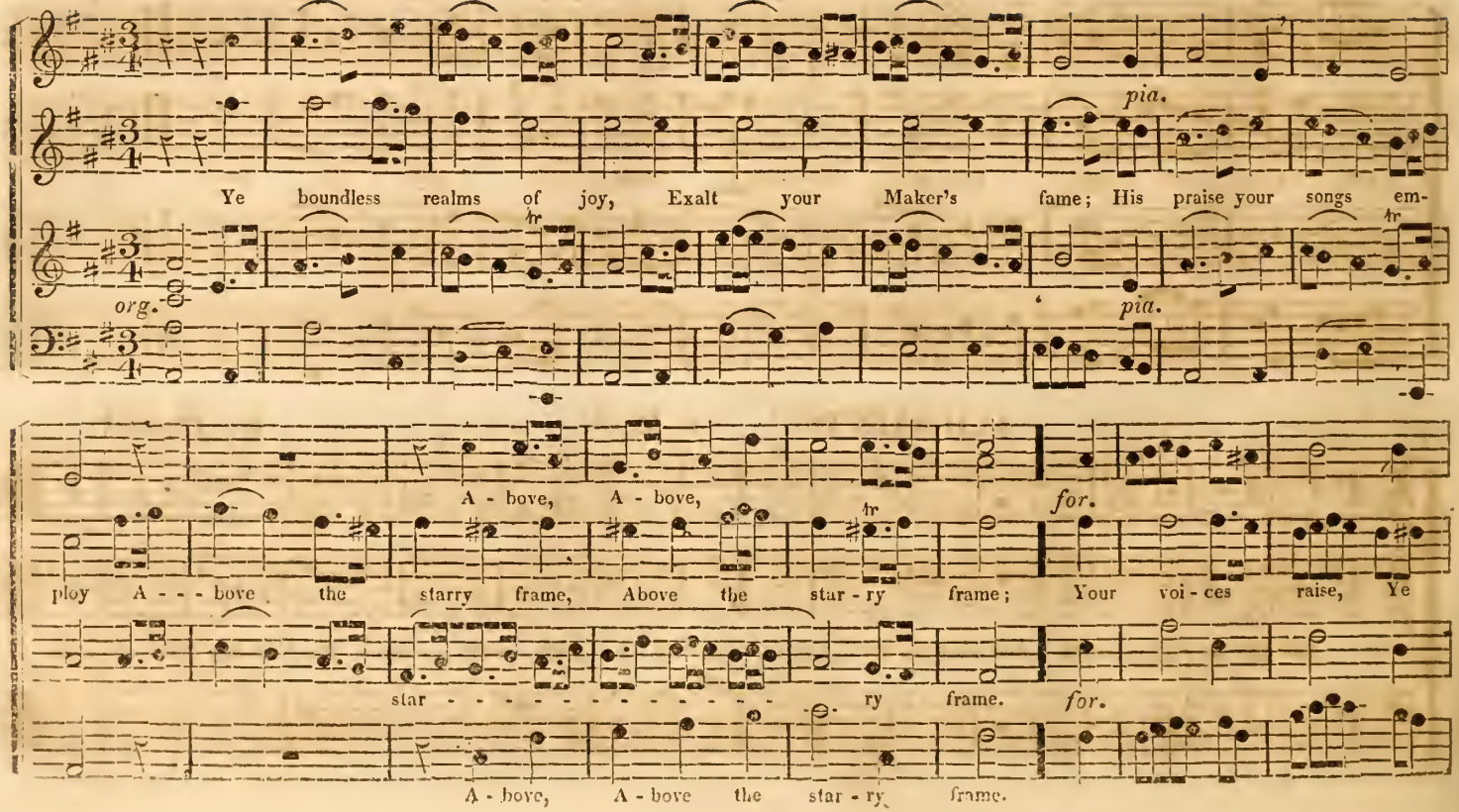


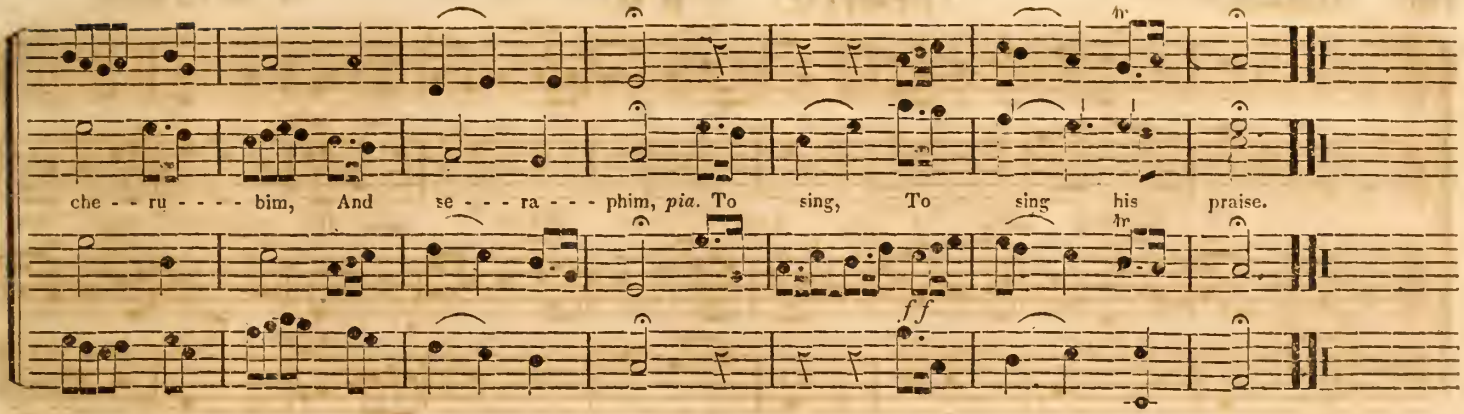
LOUISIANA. S. M. M. Hall.

Moderato.

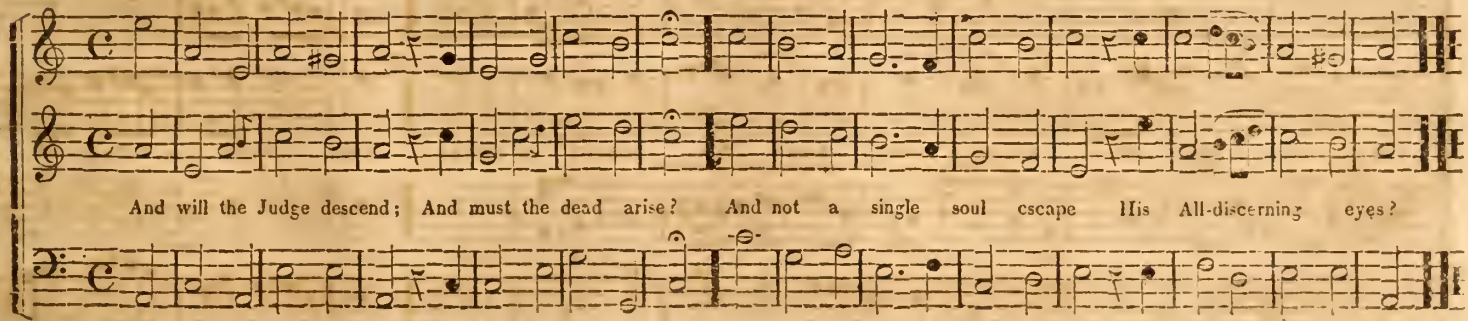


Moderato. **ELSHAM.** P. M.

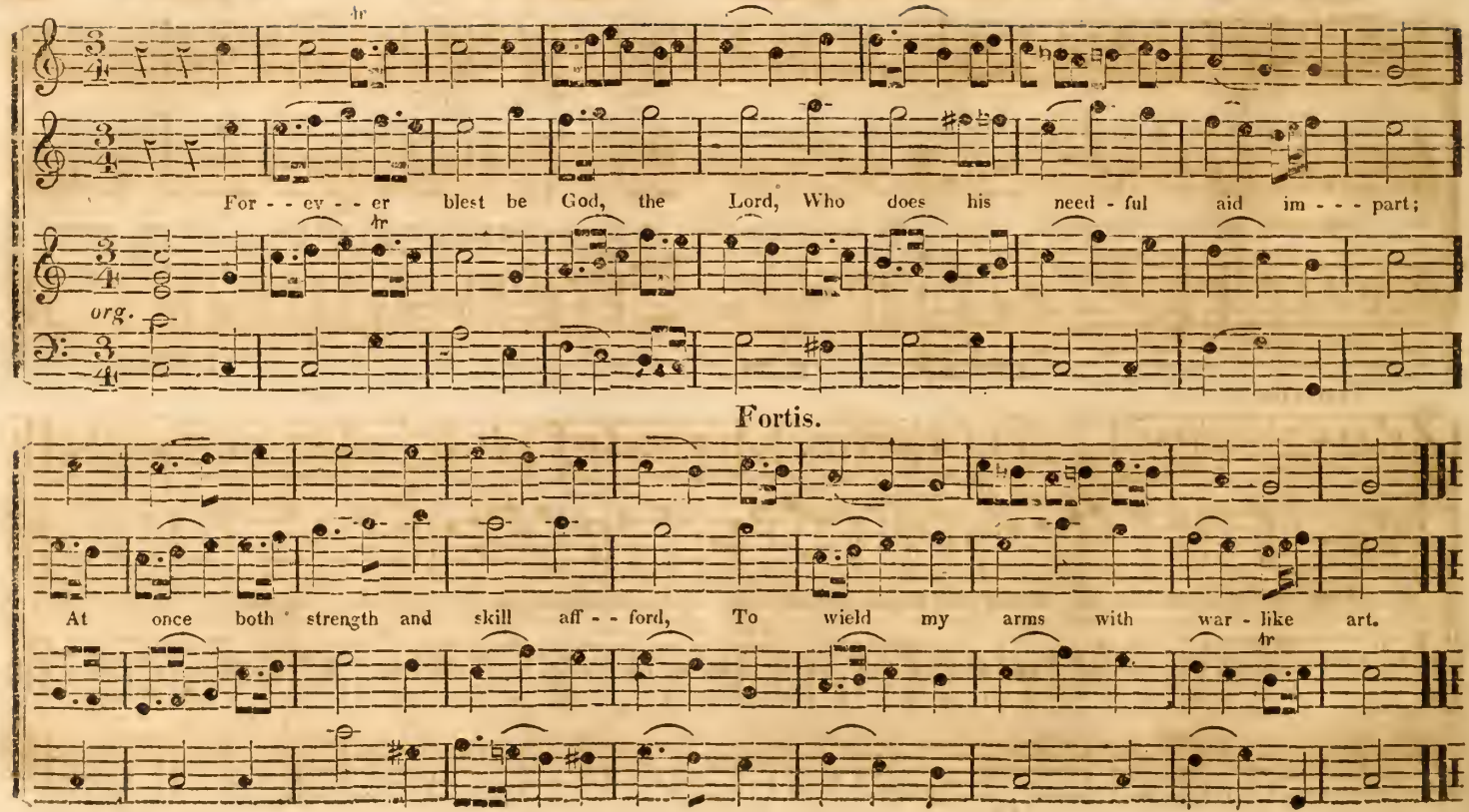


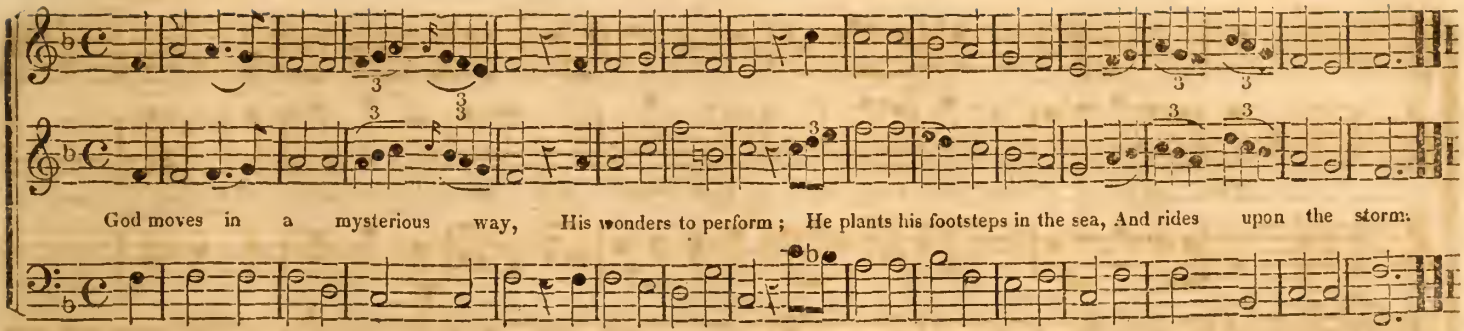


ALL SAINTS. S. M. Dr. Howard.

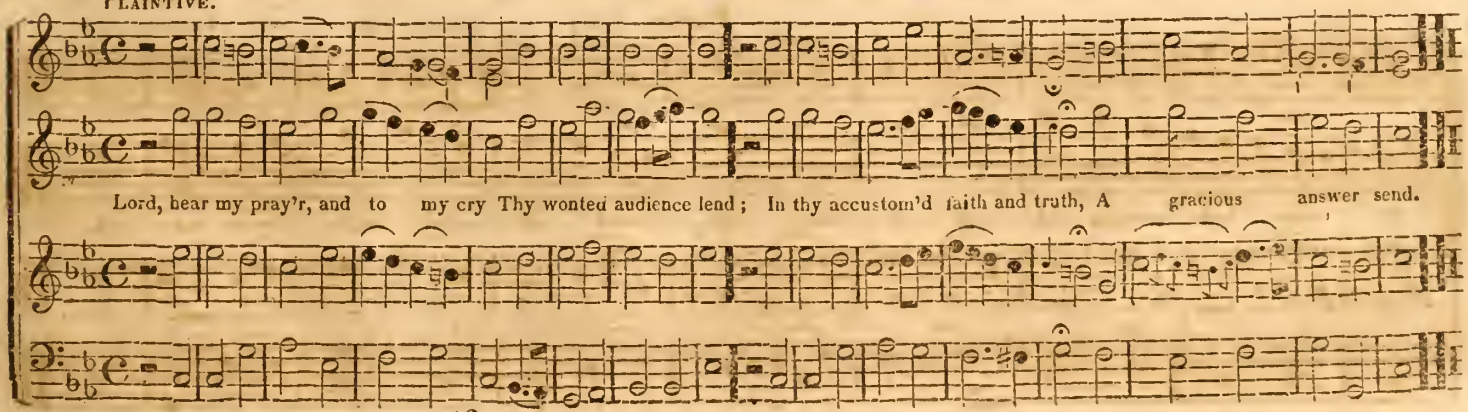


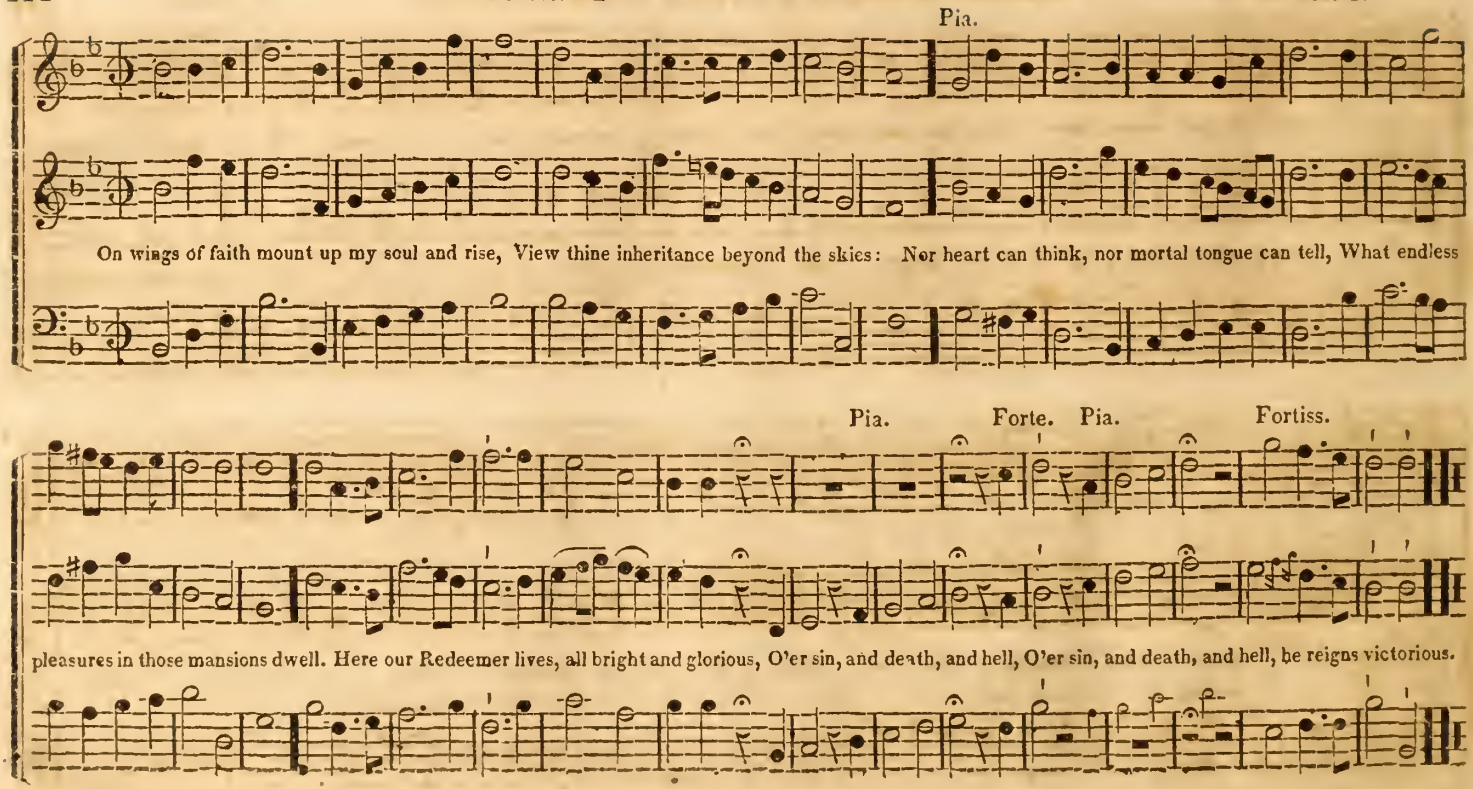
Moderate. **CORK.** L. M. H. De La Main.

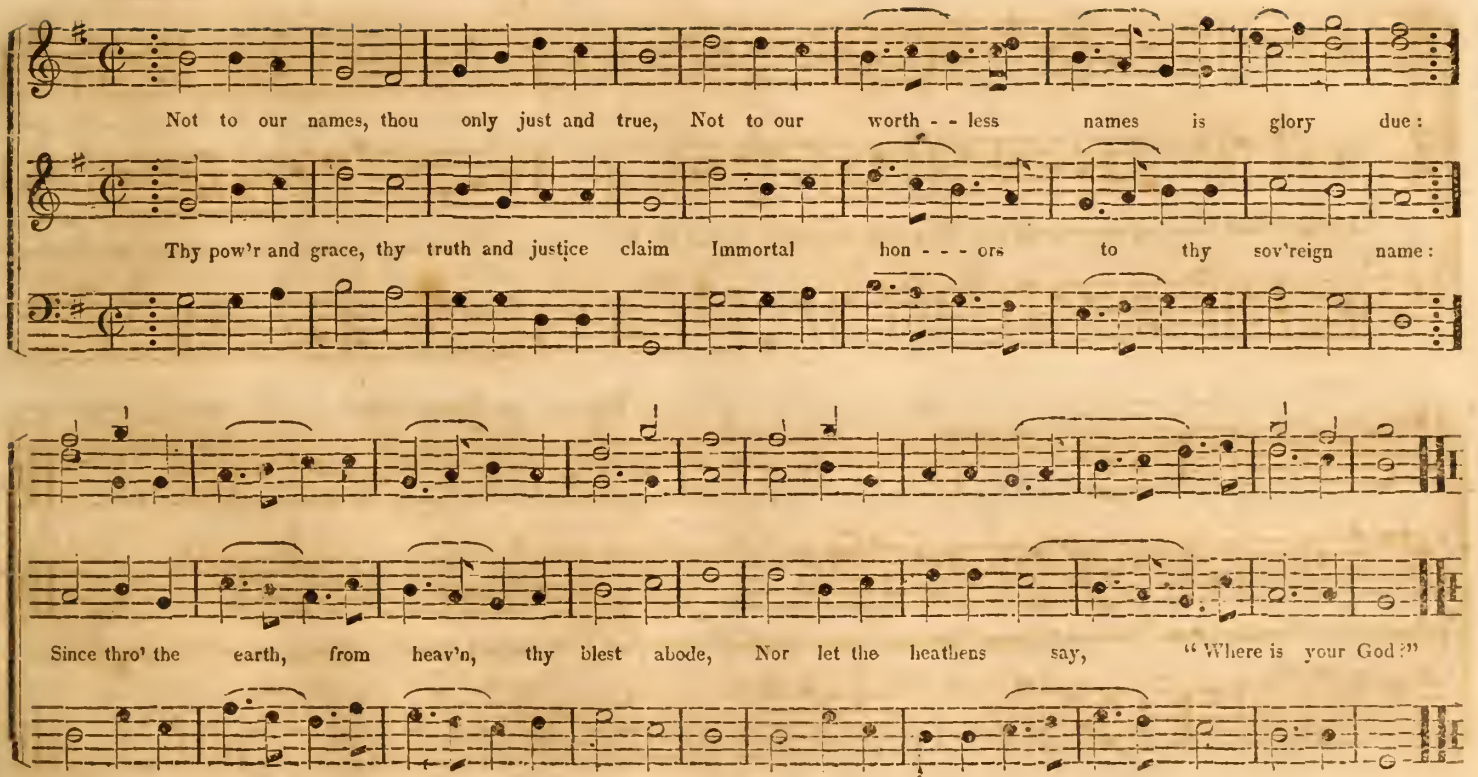


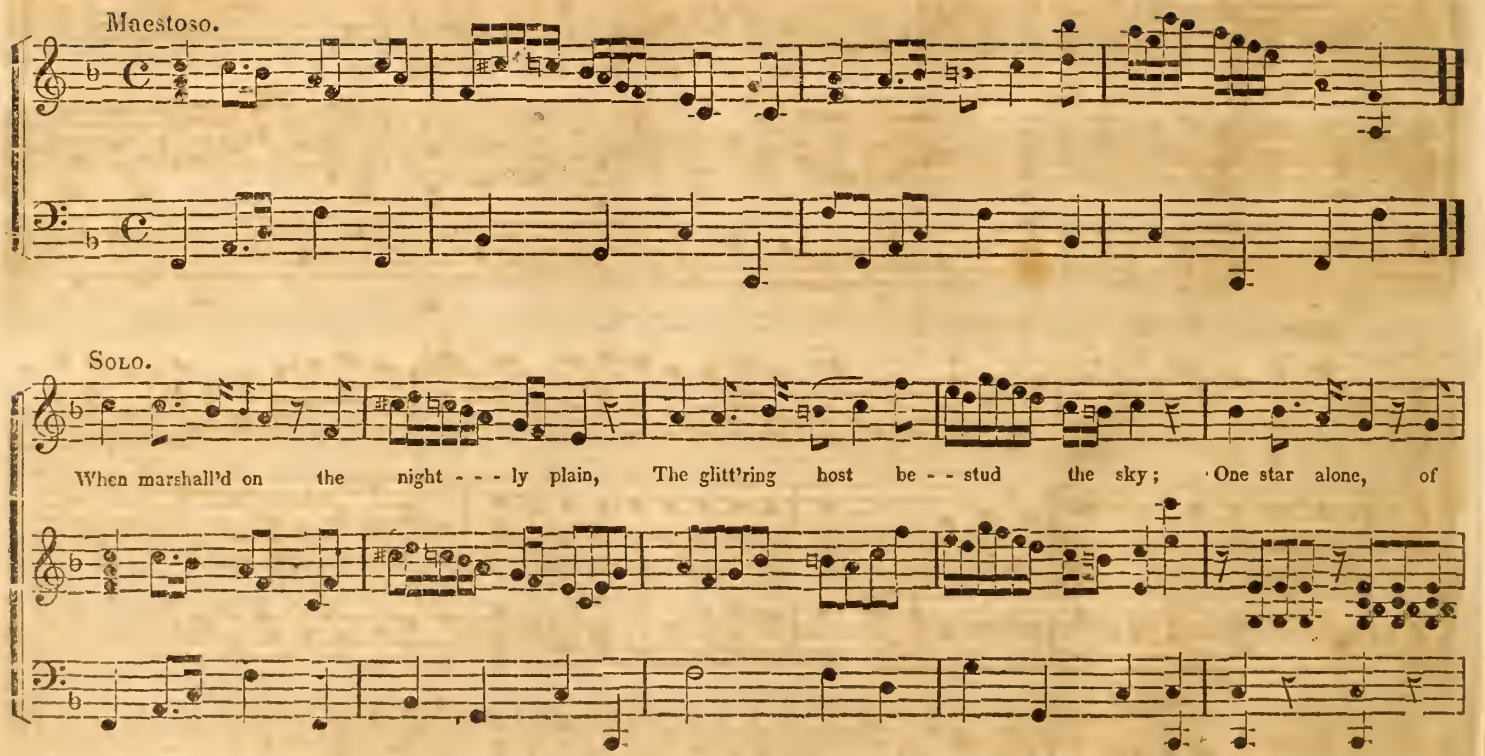


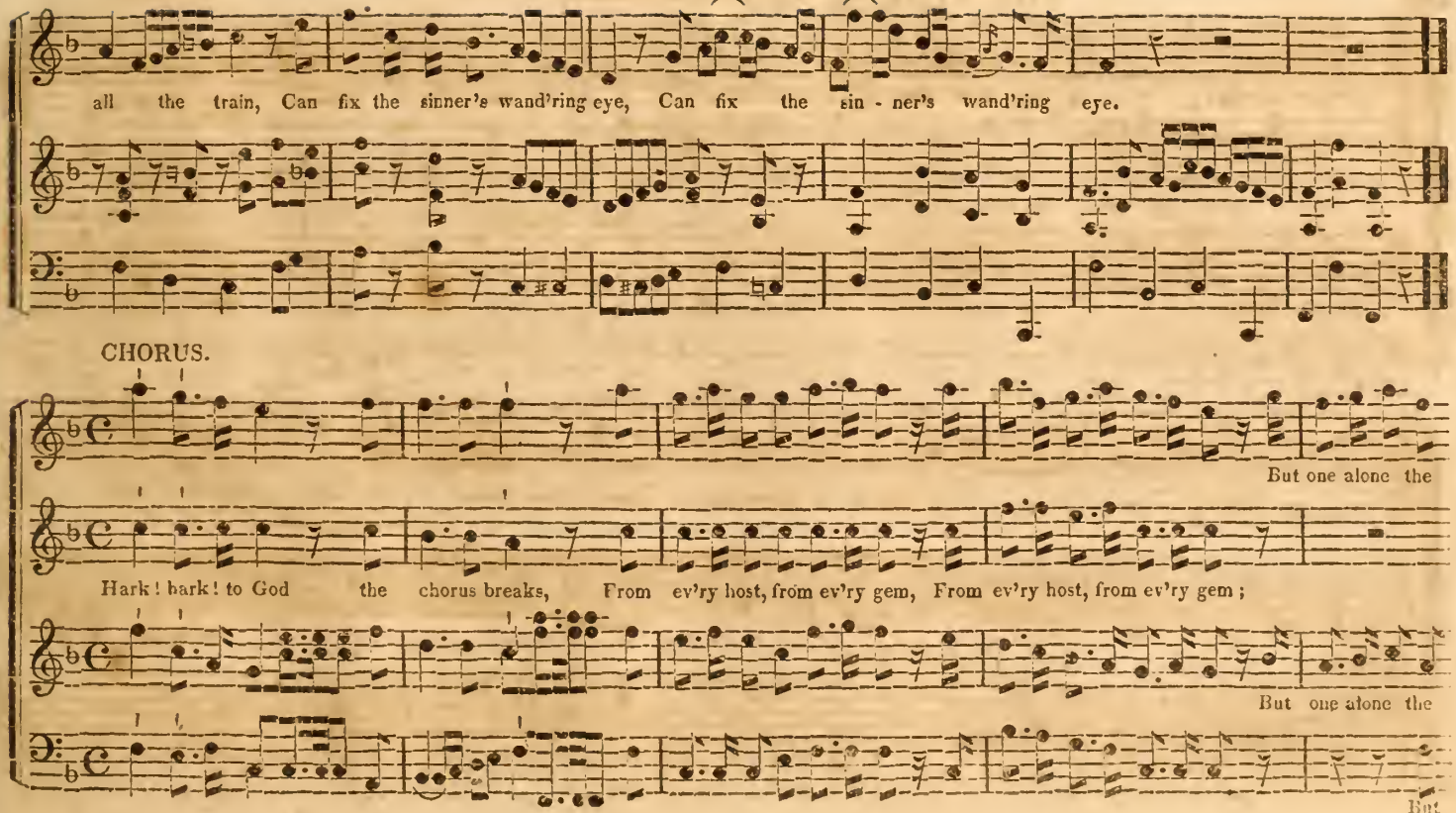
LUCAN. C. M. J. Elliot.

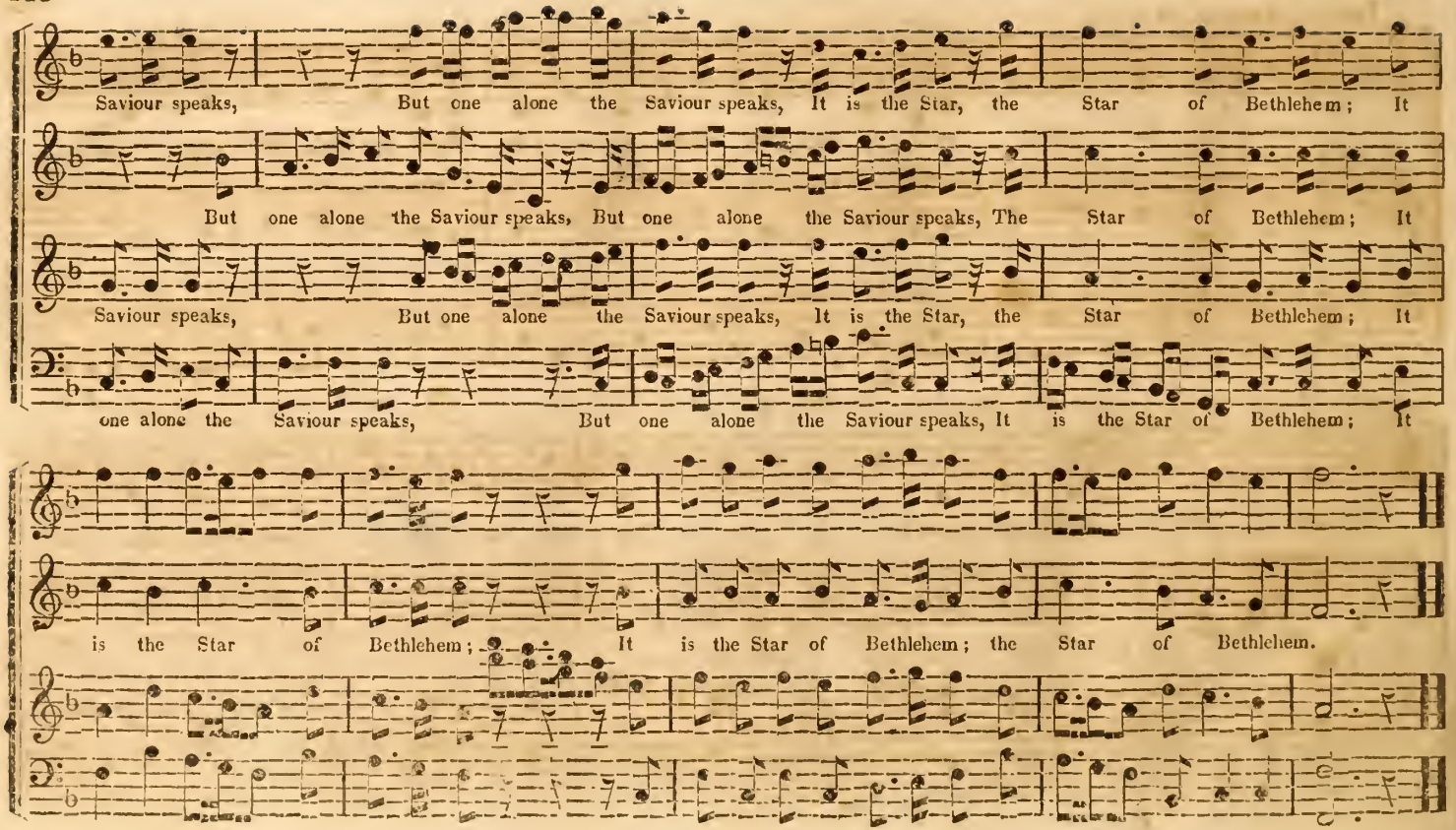



Pia.
On wings of faith mount up my soul and rise, View thine inheritance beyond the skies: Nor heart can think, nor mortal tongue can tell, What endless
Pia.
Forte.
Pia.
Fortiss.
pleasures in those mansions dwell. Here our Redeemer lives, all bright and glorious, O'er sin, and death, and hell, O'er sin, and death, and hell, he reigns victorious.

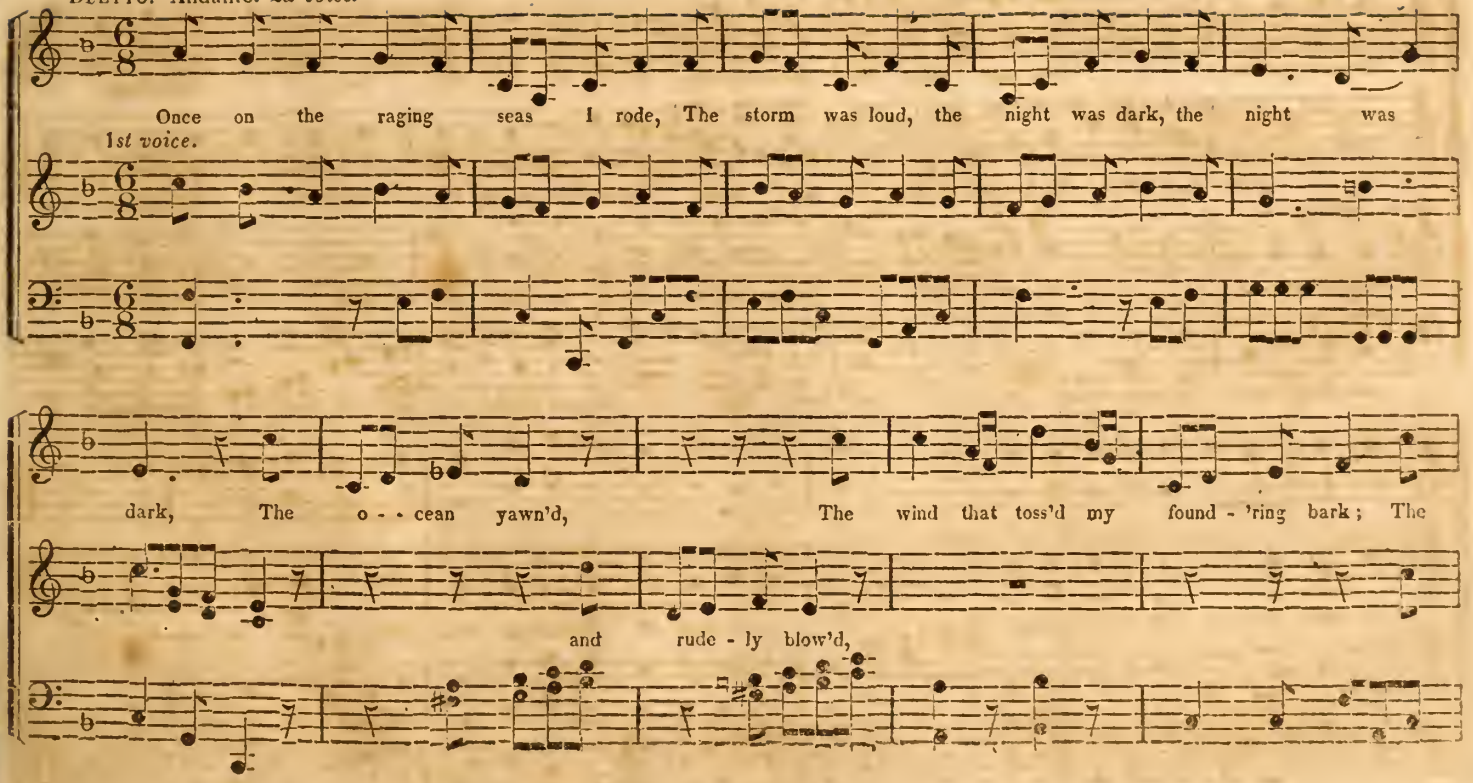

Not to our names, thou only just and true, Not to our worth - - less names is glory due:
Thy pow'r and grace, thy truth and justice claim Immortal hon - - - ors to thy sov'reign name:
Since thro' the earth, from heav'n, thy blest abode, Nor let the heathens say, "Where is your God?"

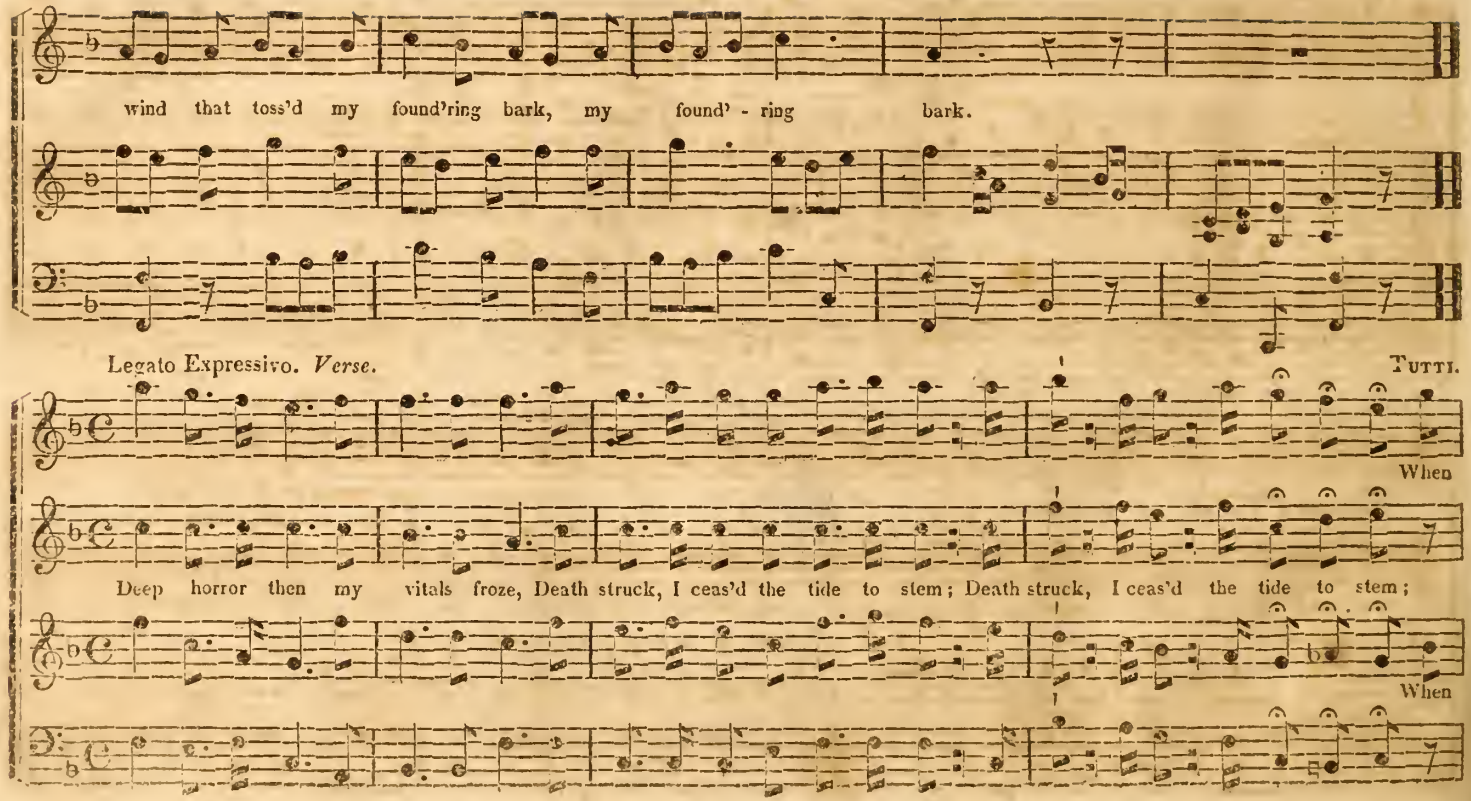

Maestoso.
Solo.
When marshall'd on the night - - - ly plain, The glitt'ring host be - - stud the sky; One star alone, of

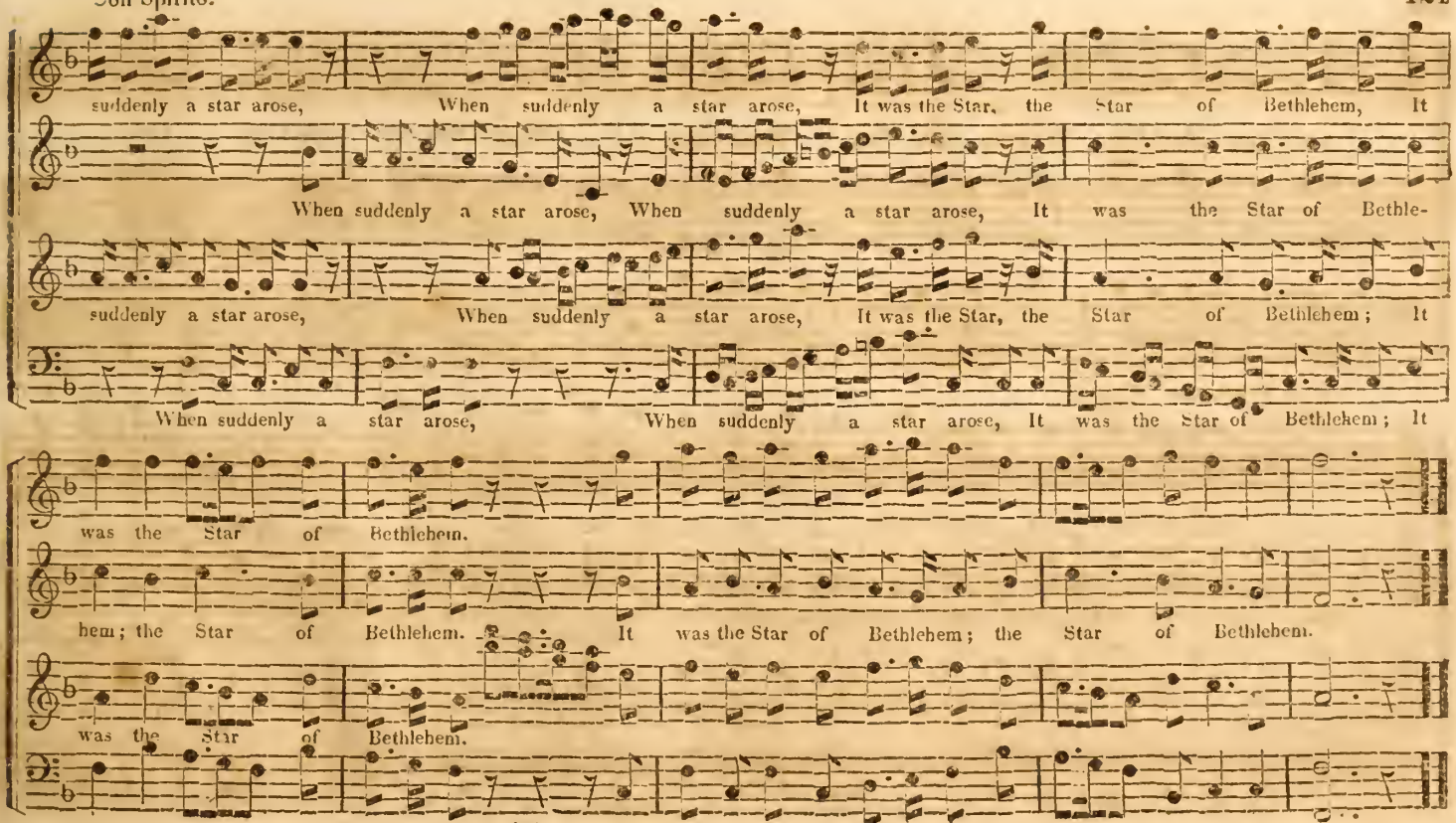

all the train, Can fix the sinner's wand'ring eye, Can fix the sin - ner's wand'ring eye.
CHORUS.
But one alone the
Hark! hark! to God the chorus breaks, From ev'ry host, from ev'ry gem, From ev'ry host, from ev'ry gem;
But one alone the
But


Saviour speaks, But one alone the Saviour speaks, It is the Star, the Star of Bethlehem; It
But one alone the Saviour speaks, But one alone the Saviour speaks, The Star of Bethlehem; It
Saviour speaks, But one alone the Saviour speaks, It is the Star, the Star of Bethlehem; It
one alone the Saviour speaks, But one alone the Saviour speaks, It is the Star of Bethlehem; It
is the Star of Bethlehem; It is the Star of Bethlehem; the Star of Bethlehem.

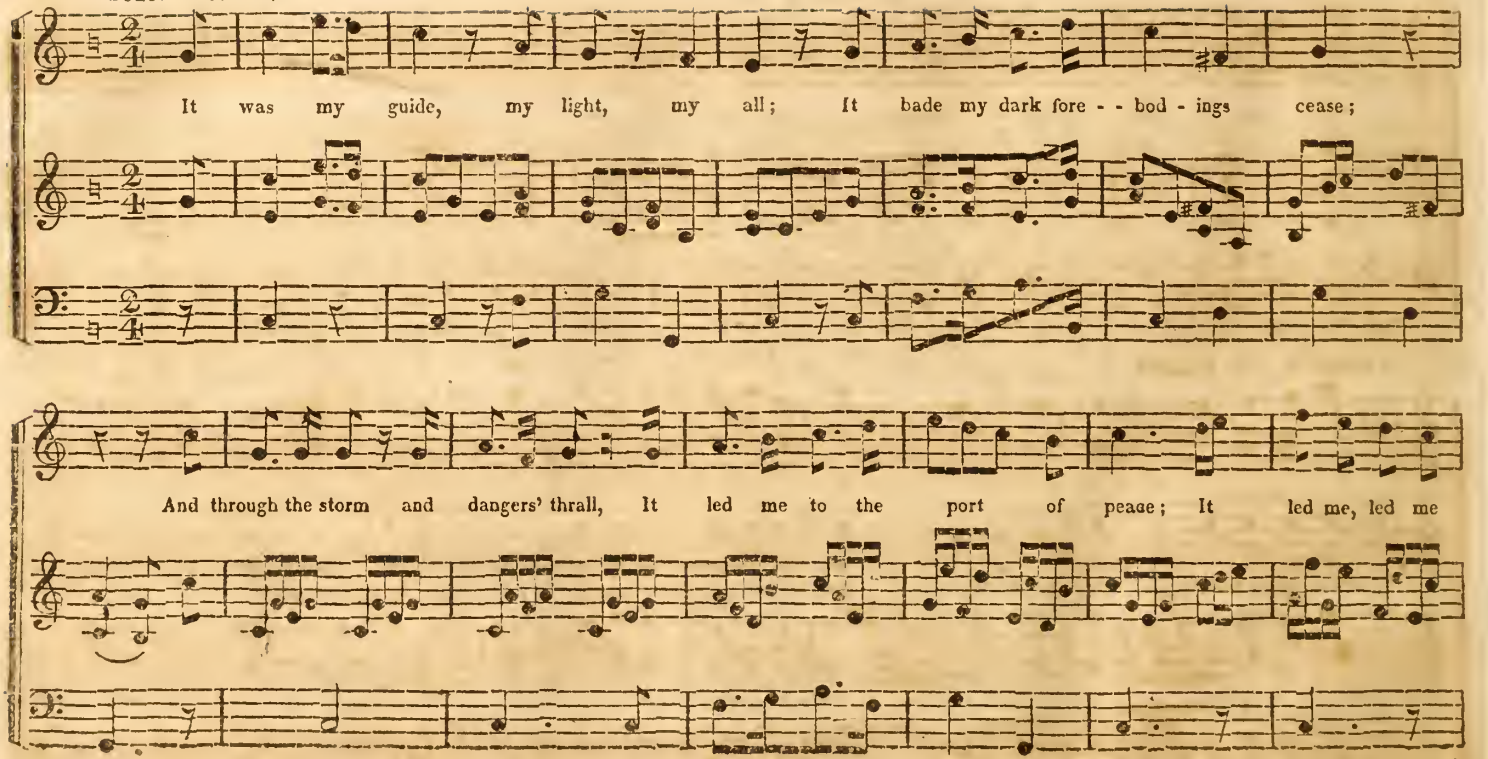
DUETTO. Andante. *2d voice.*

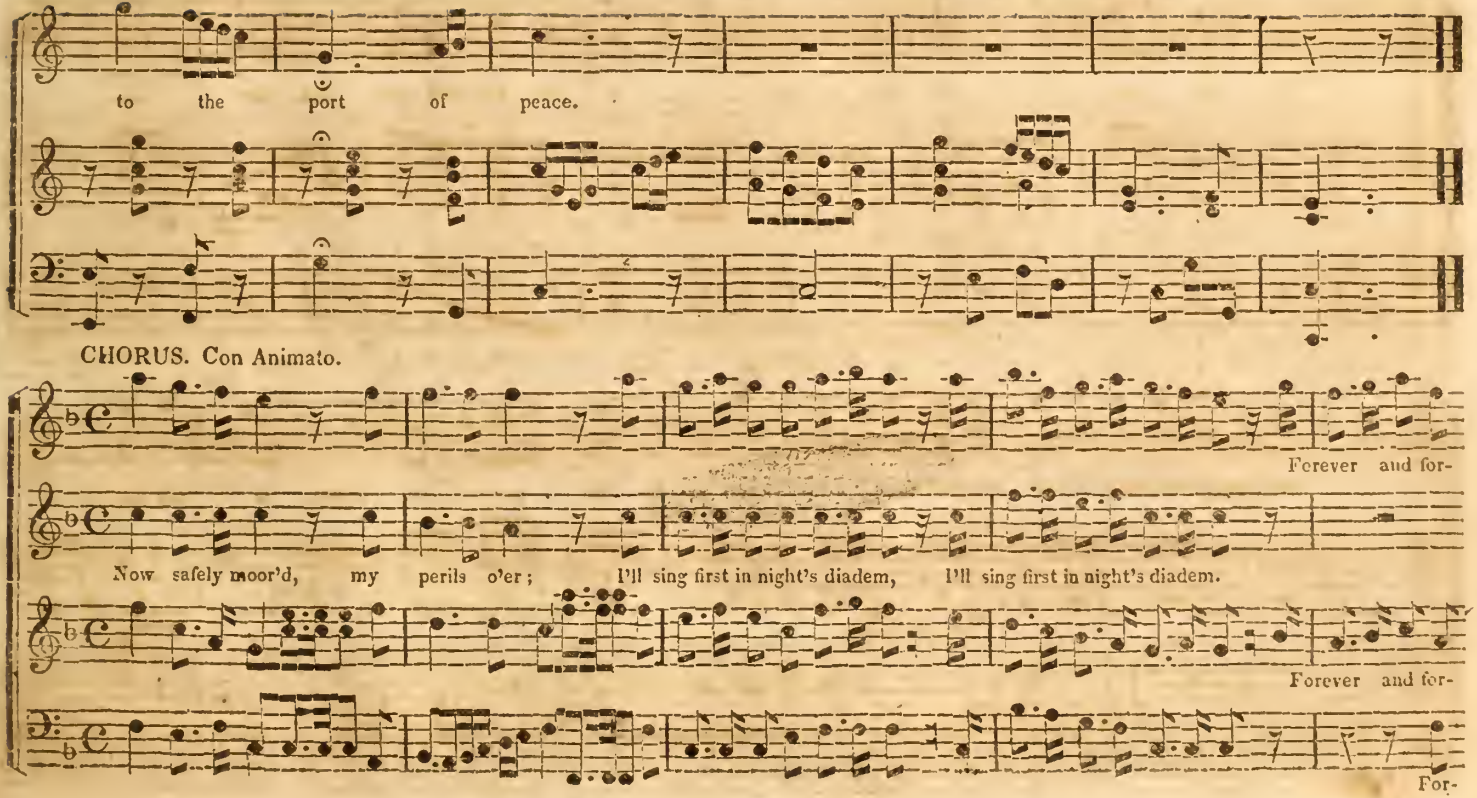


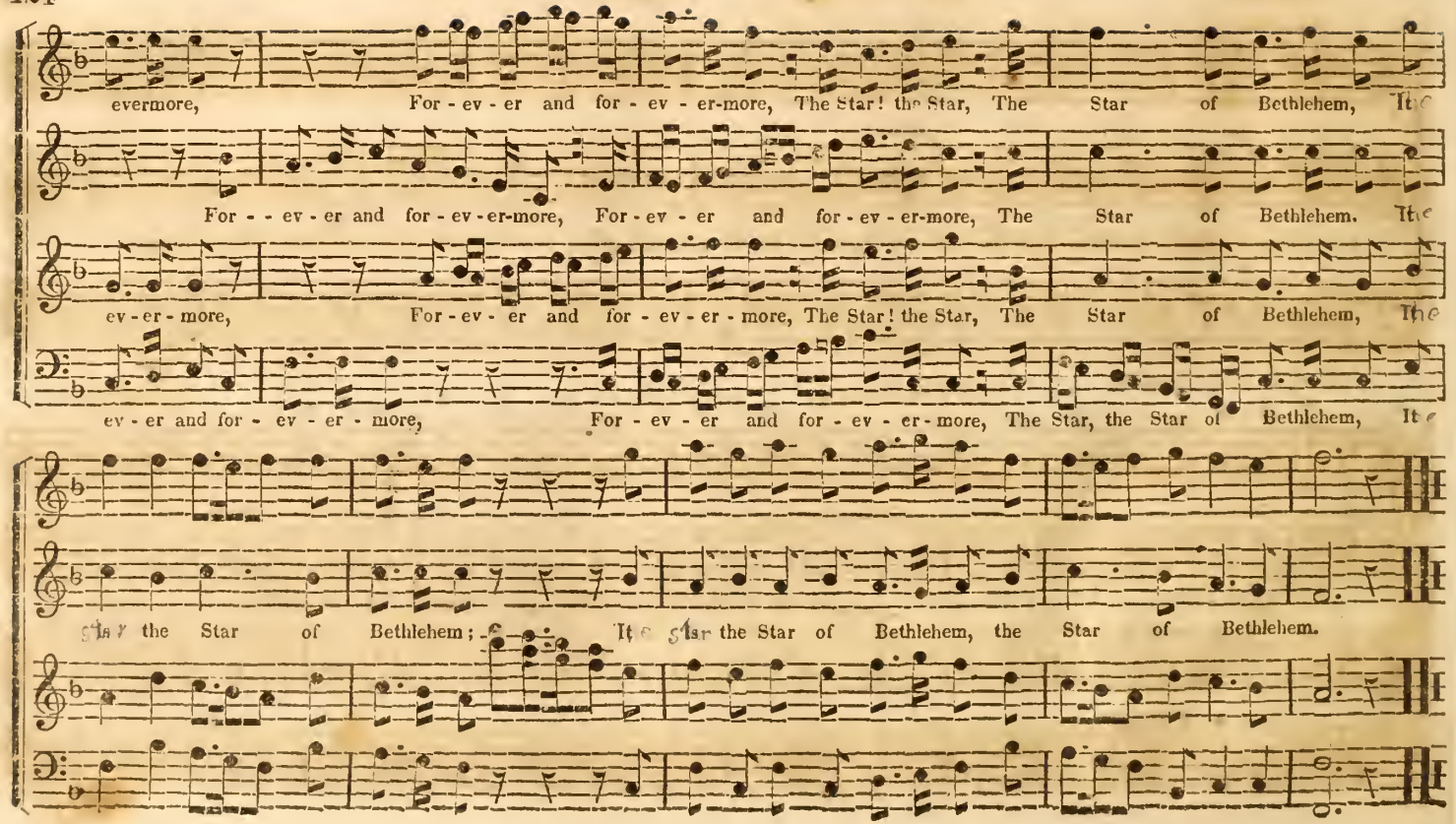

wind that toss'd my found'ring bark, my found' - ring bark.
Legato Expressivo. *Verse.*
Tutti.
When
Deep horror then my vitals froze, Death struck, I ceas'd the tide to stem; Death struck, I ceas'd the tide to stem;
When


suddenly a star arose, When suddenly a star arose, It was the Star, the Star of Bethlehem, It
When suddenly a star arose, When suddenly a star arose, It was the Star of Bethle-
suddenly a star arose, When suddenly a star arose, It was the Star, the Star of Bethlehem; It
When suddenly a star arose, When suddenly a star arose, It was the Star of Bethlehem; It
was the Star of Bethlehem.
hem; the Star of Bethlehem. It was the Star of Bethlehem; the Star of Bethlehem.
was the Star of Bethlehem.

Solo. Grazioso.

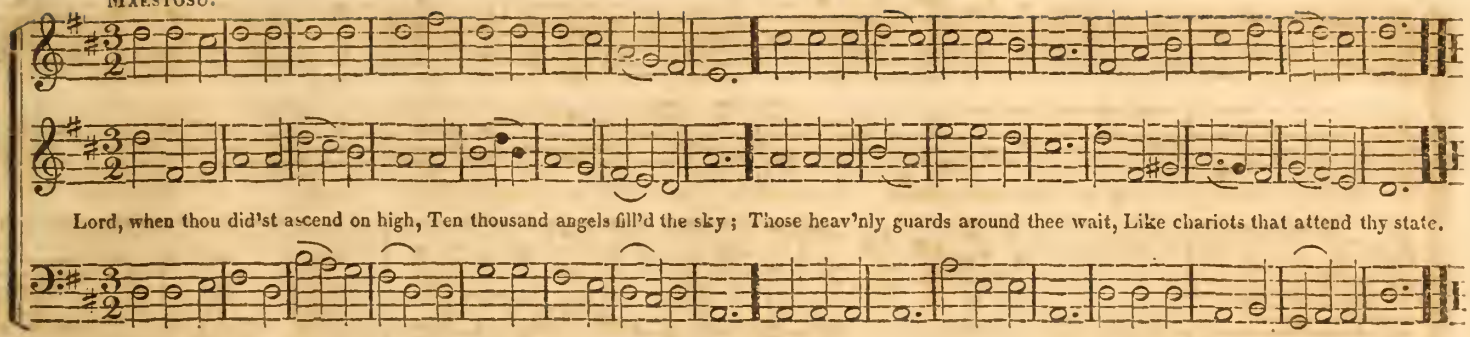



to the port of peace.
CHORUS. Con Animato.
Forever and for-
Now safely moor'd, my perils o'er; I'll sing first in night's diadem, I'll sing first in night's diadem.
Forever and for-
For-


evermore, For - ev - er and for - ev - er-more, The Star! the Star, The Star of Bethlehem, The
For - - ev - er and for - ev - er-more, For - ev - er and for - ev - er-more, The Star of Bethlehem. The
ev - er - more, For - ev - er and for - ev - er - more, The Star! the Star, The Star of Bethlehem, The
ev - er and for - ev - er - more, For - ev - er and for - ev - er - more, The Star, the Star of Bethlehem, It
Star the Star of Bethlehem; It Star the Star of Bethlehem, the Star of Bethlehem.

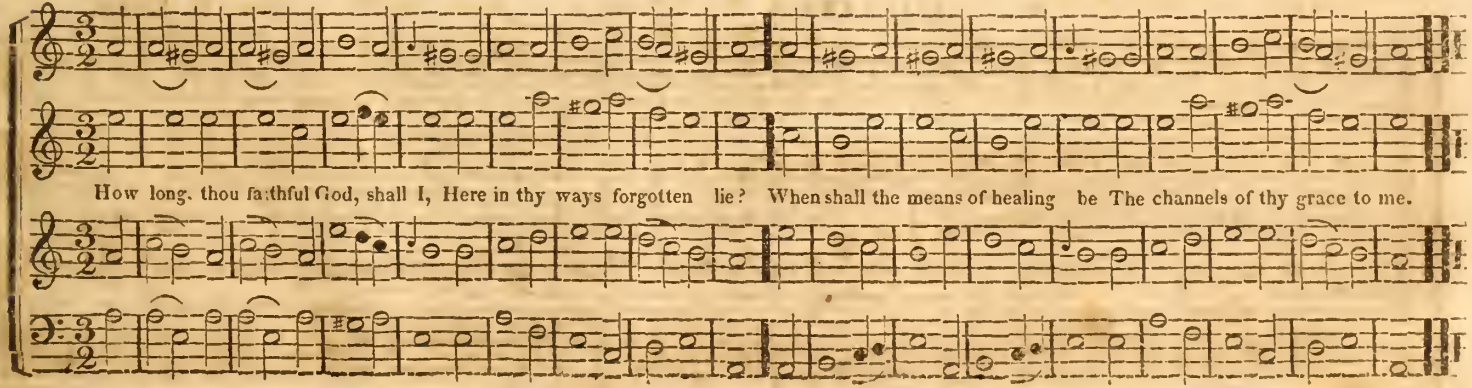
BLENDON. L. M.

Maestoso.

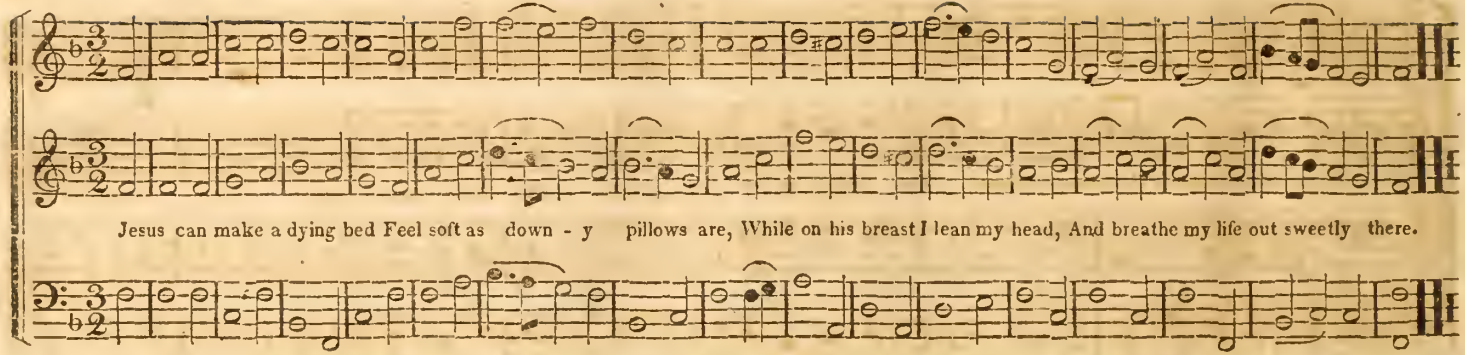


BETHESDA. L. M.

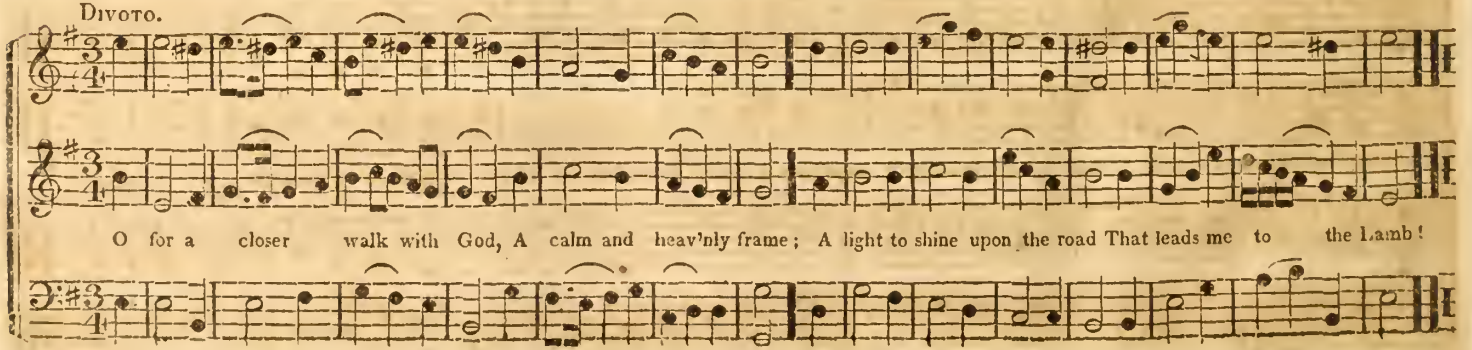
German.

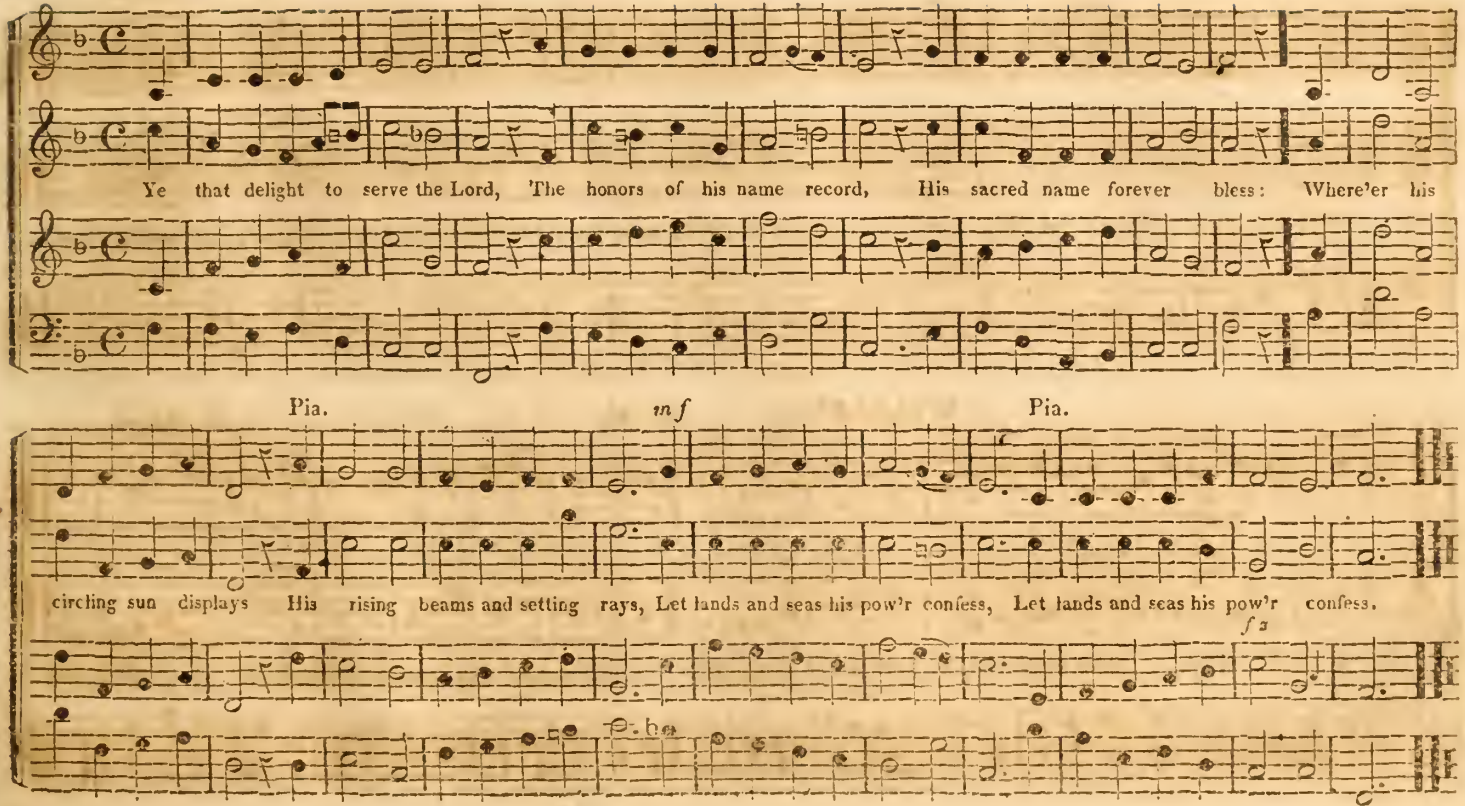


CONSOLATION. L. M. M. Hall.



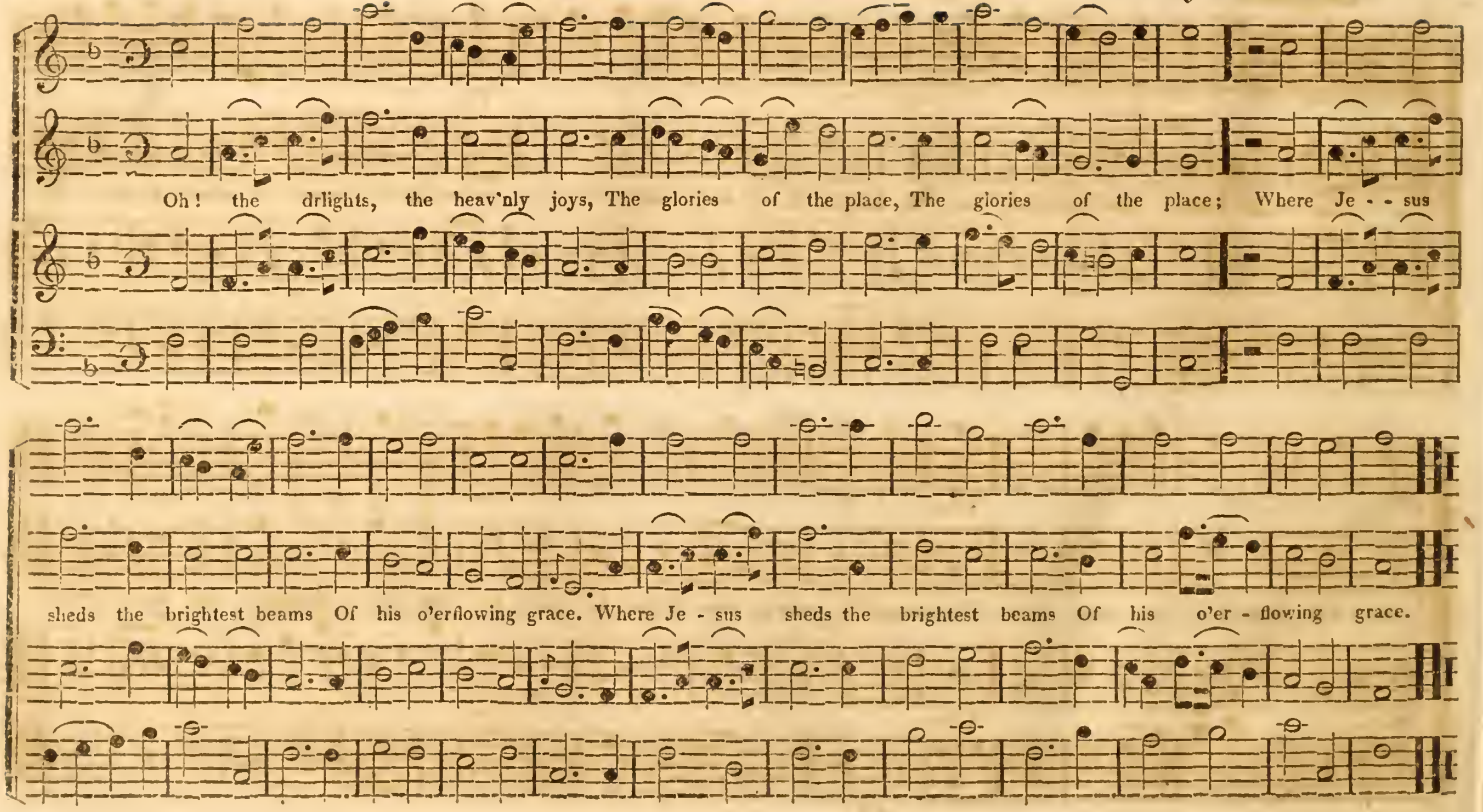
WILLIAMS. C. M. O. Shaw.

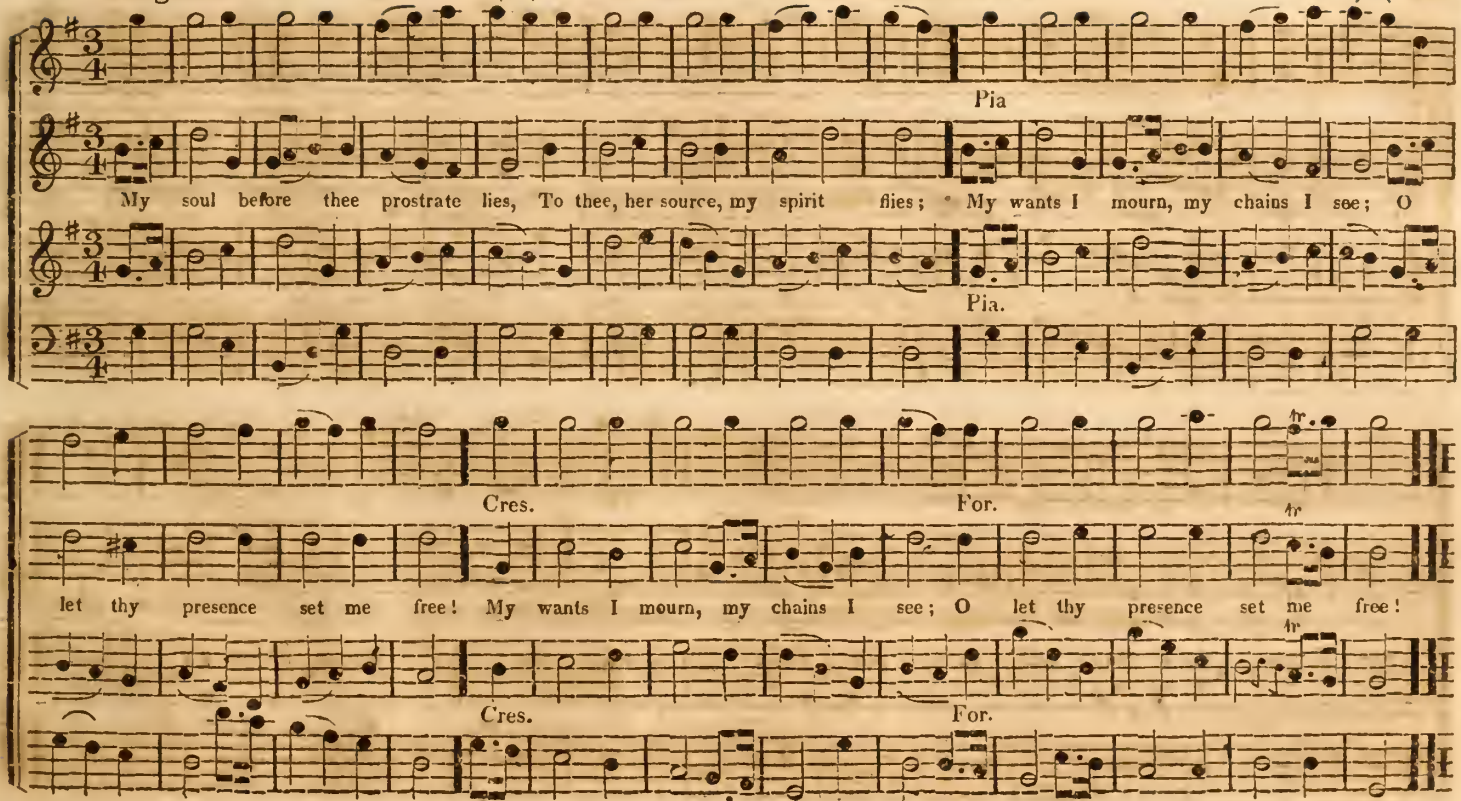


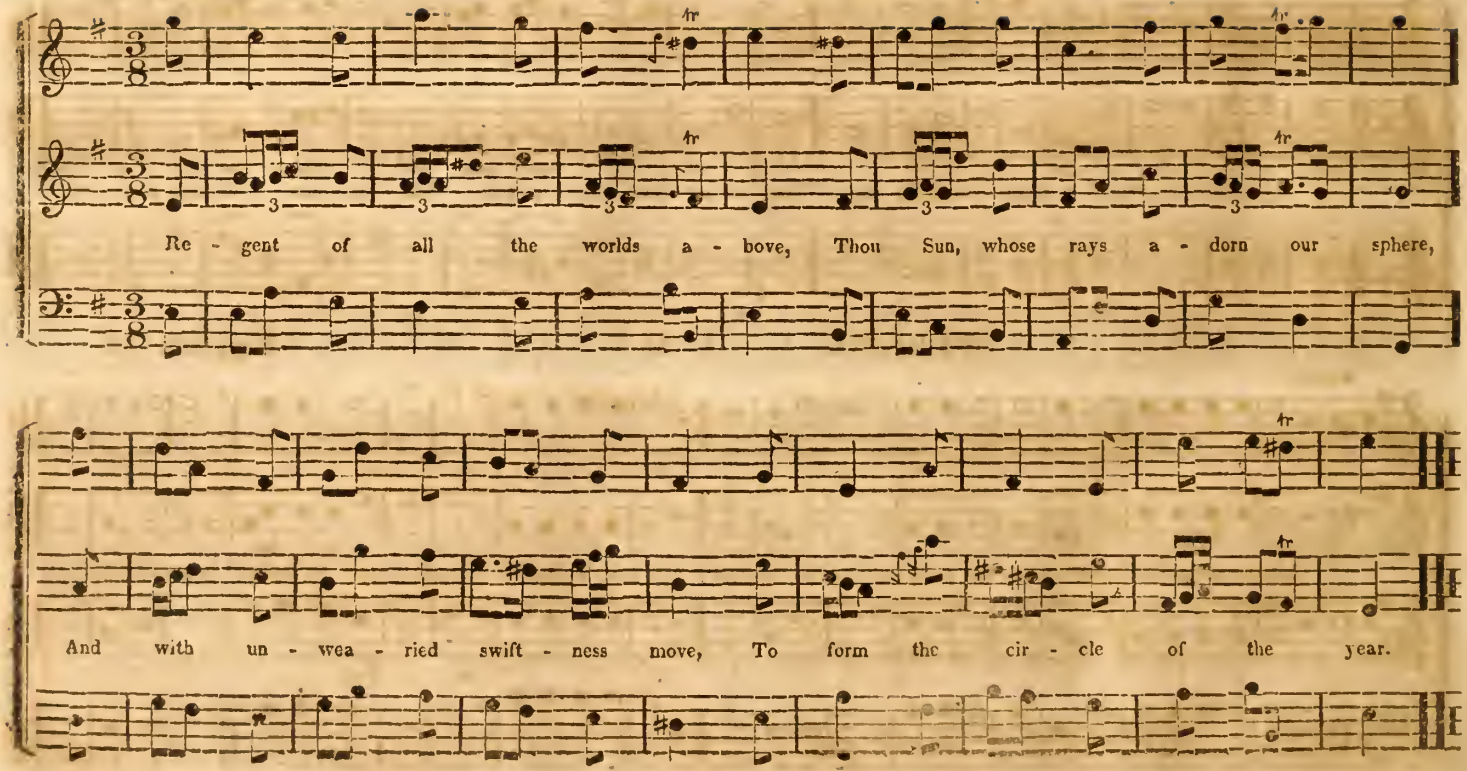

Ye that delight to serve the Lord, The honors of his name record, His sacred name forever bless: Where'er his
Pia.
mf
Pia.
circling sun displays His rising beams and setting rays, Let lands and seas his pow'r confess, Let lands and seas his pow'r confess.
fz

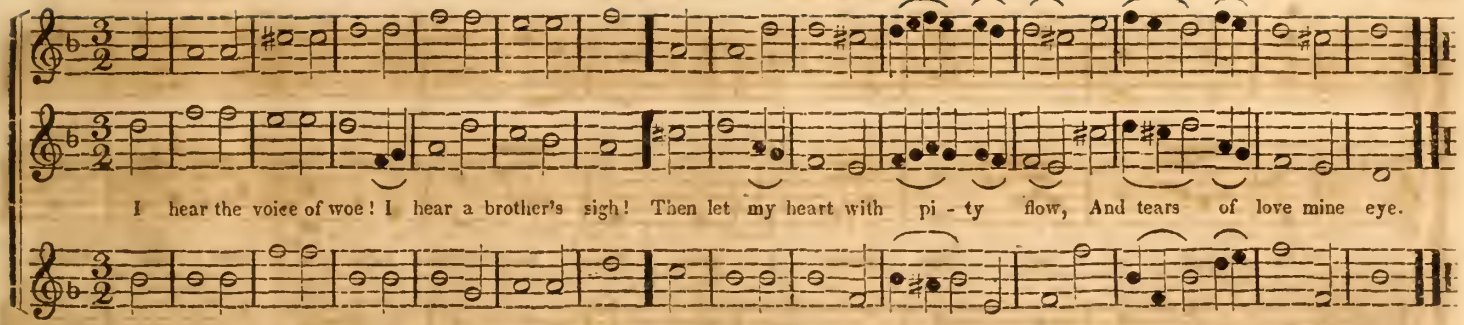
FRANKLIN. C. M.

By an Amateur.

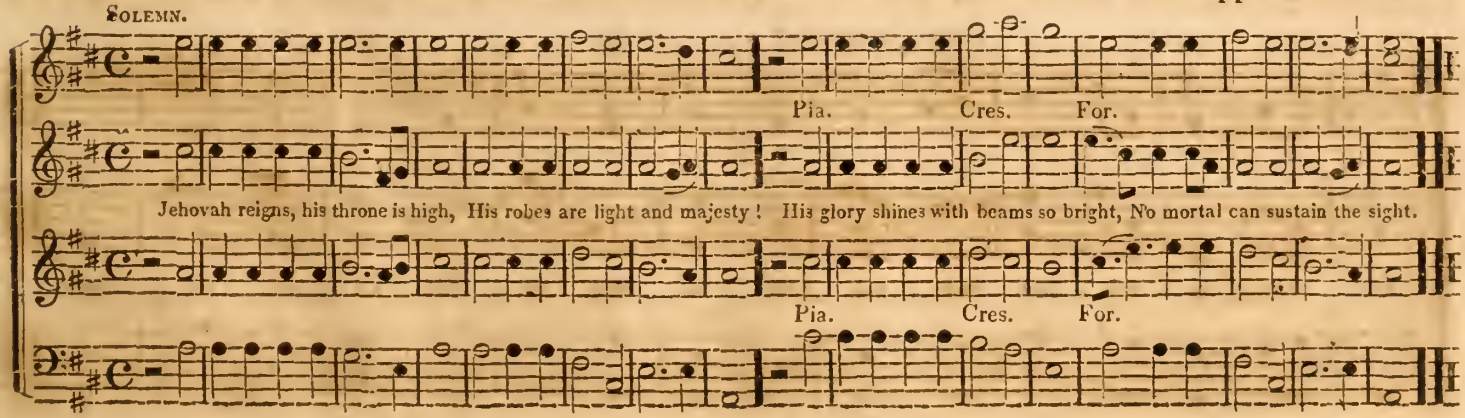



Pia
My soul before thee prostrate lies, To thee, her source, my spirit flies; My wants I mourn, my chains I see; O
Pia.
Cres.
For.
let thy presence set me free! My wants I mourn, my chains I see; O let thy presence set me free!
Cres.
For.

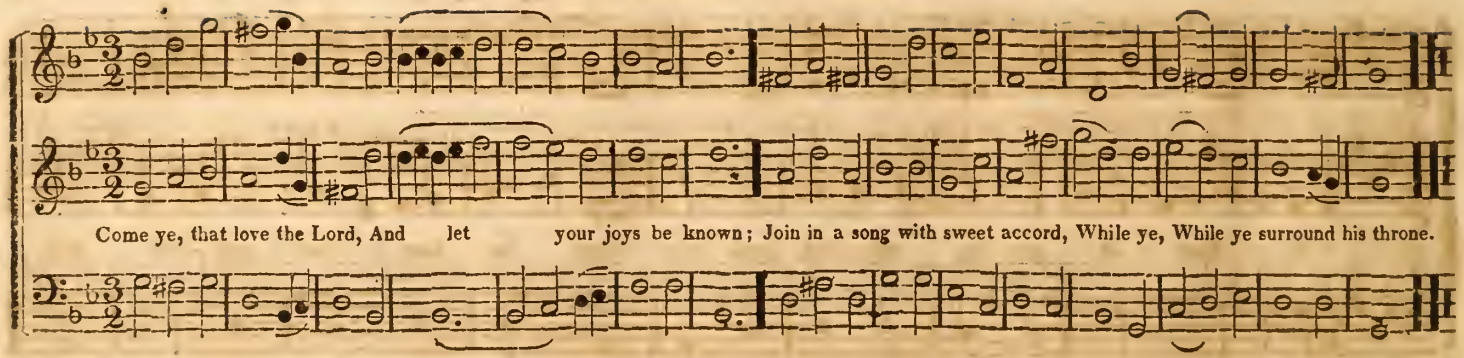

Re - gent of all the worlds a - bove, Thou Sun, whose rays a - dorn our sphere,
And with un - wea - ried swift - ness move, To form the cir - cle of the year.



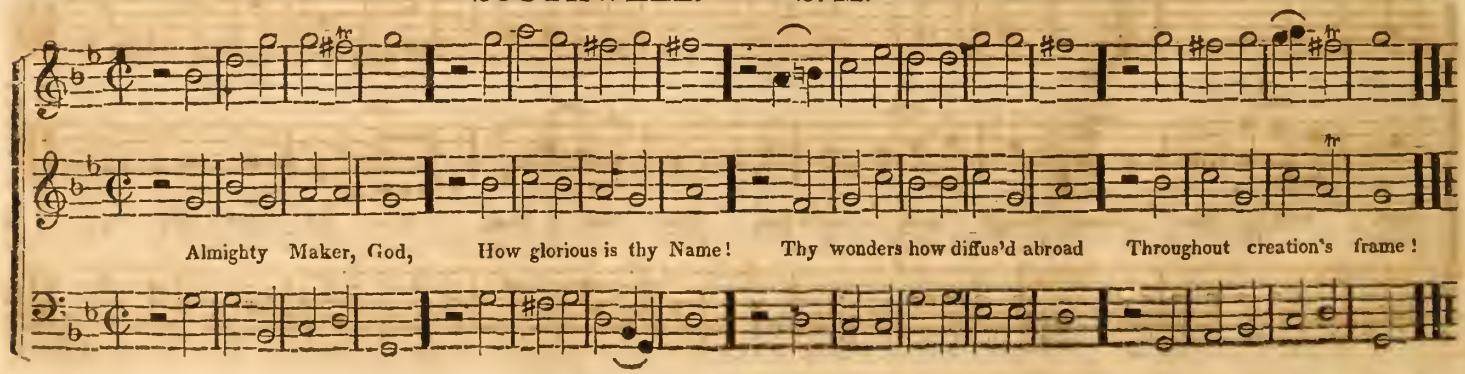
STERLING. L. M. Rippon's Col.

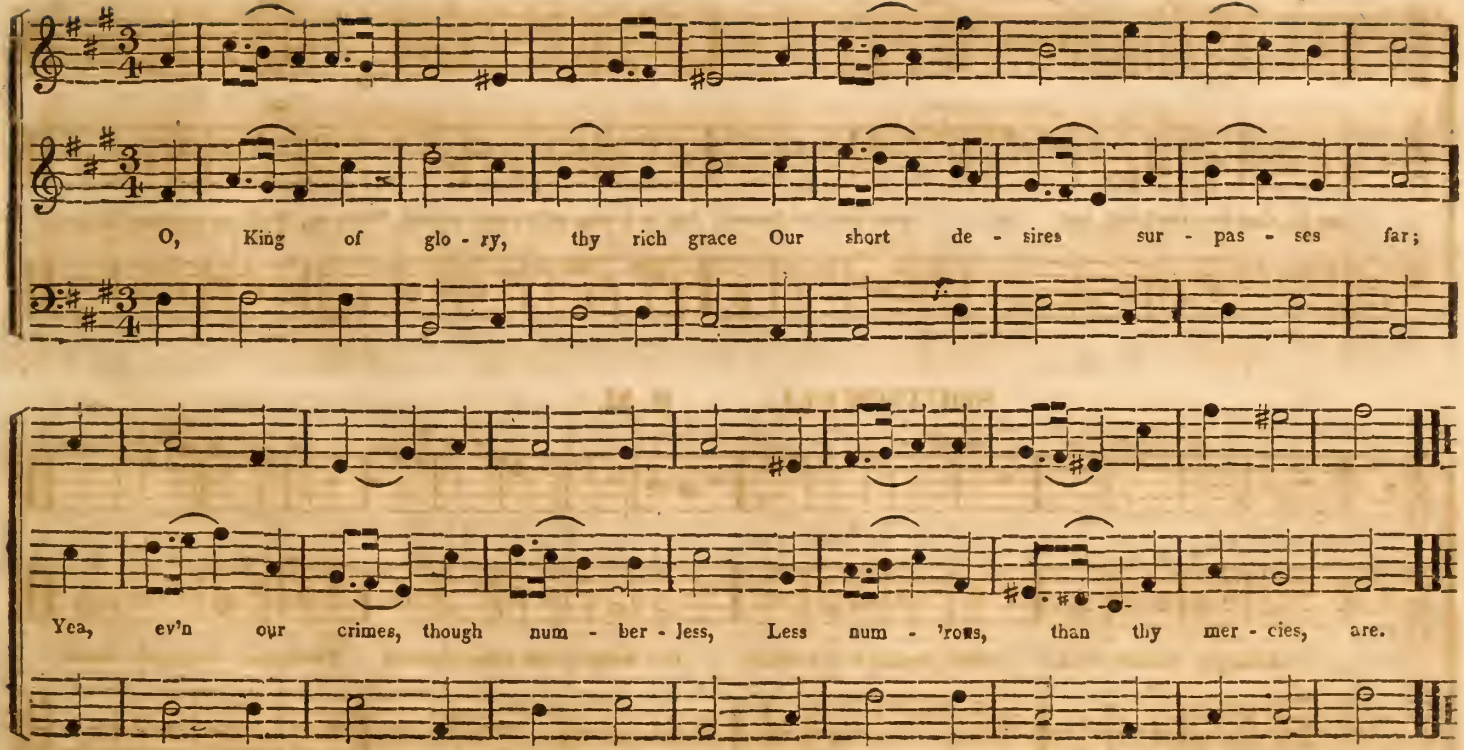


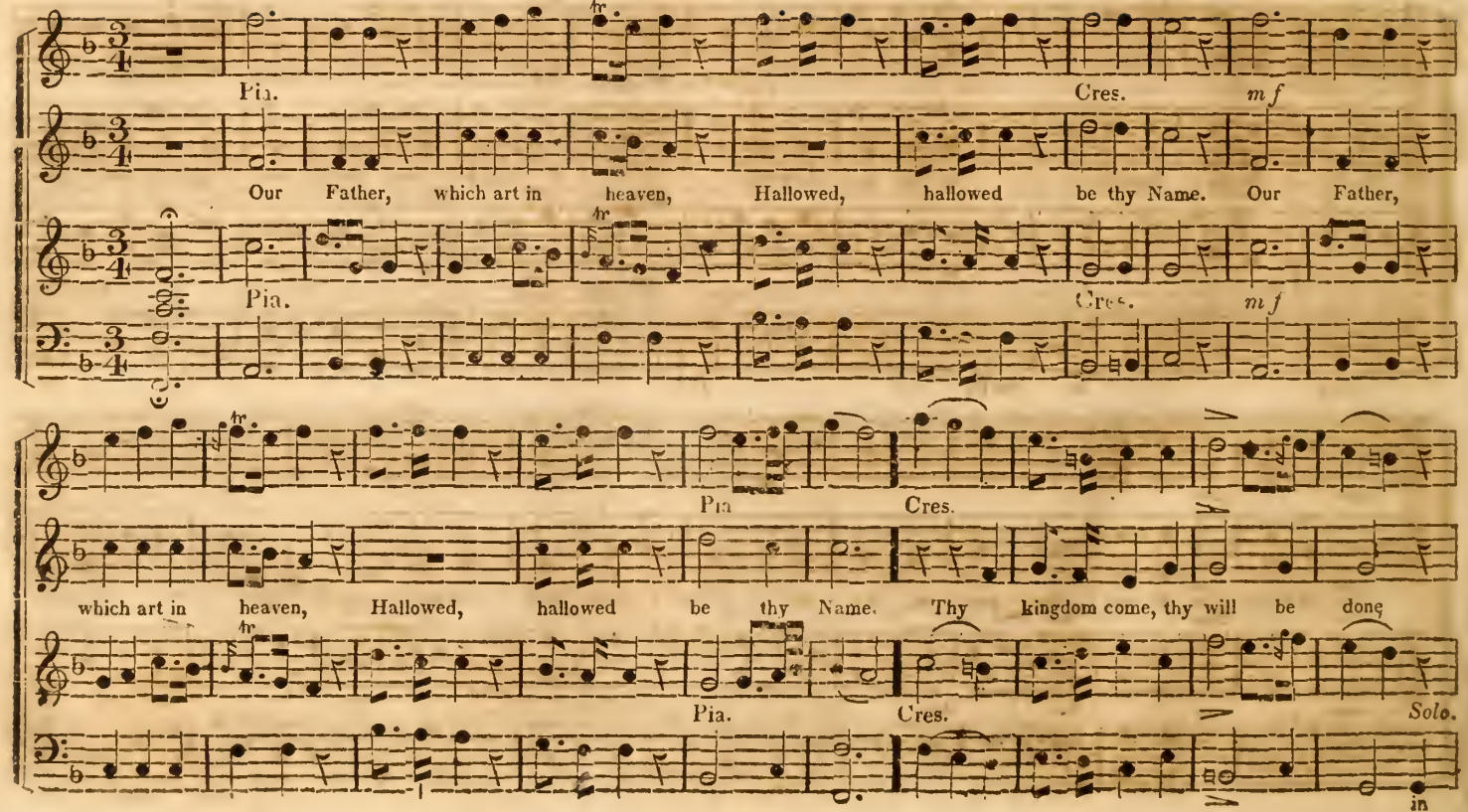
PLAYFORD. S. M.

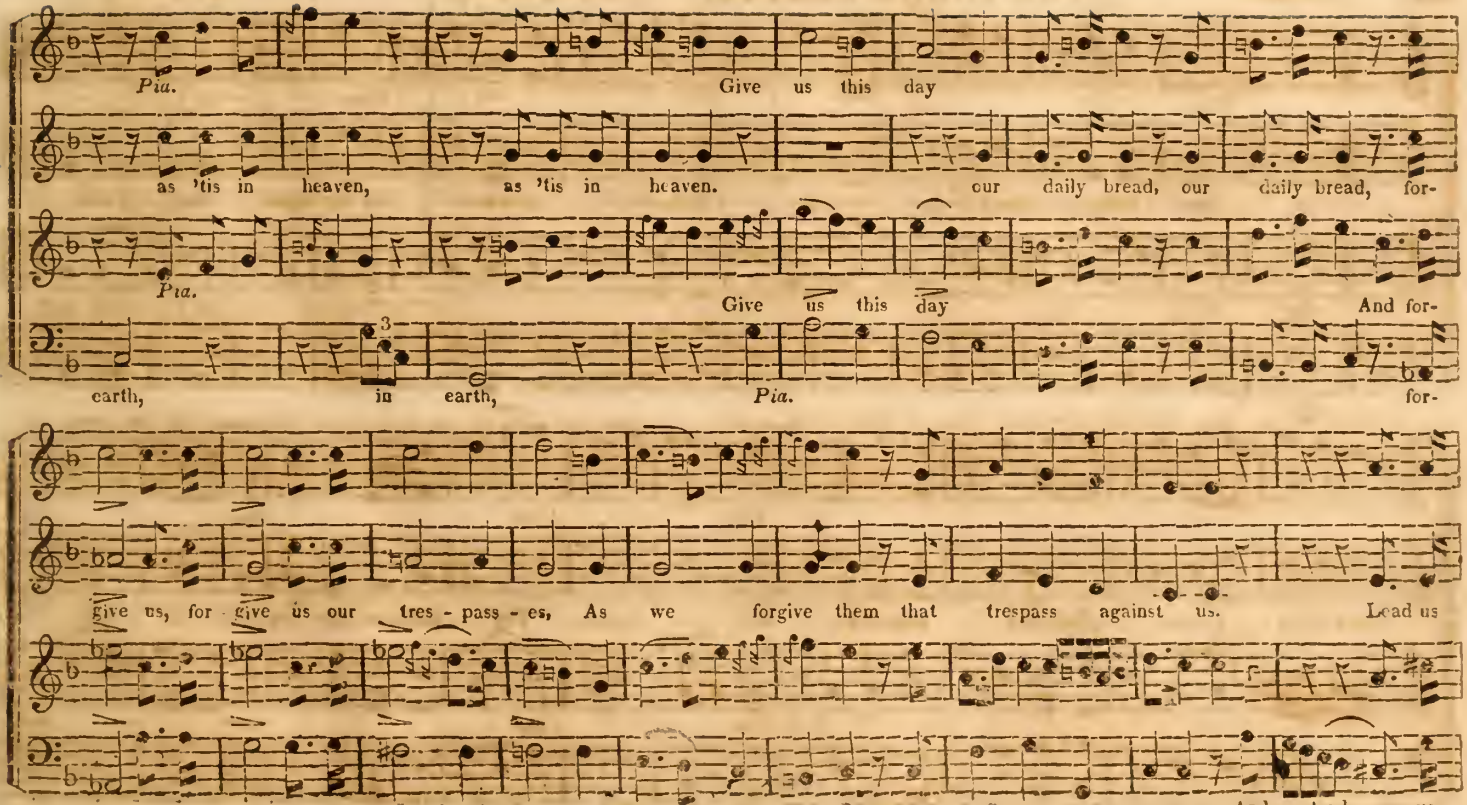


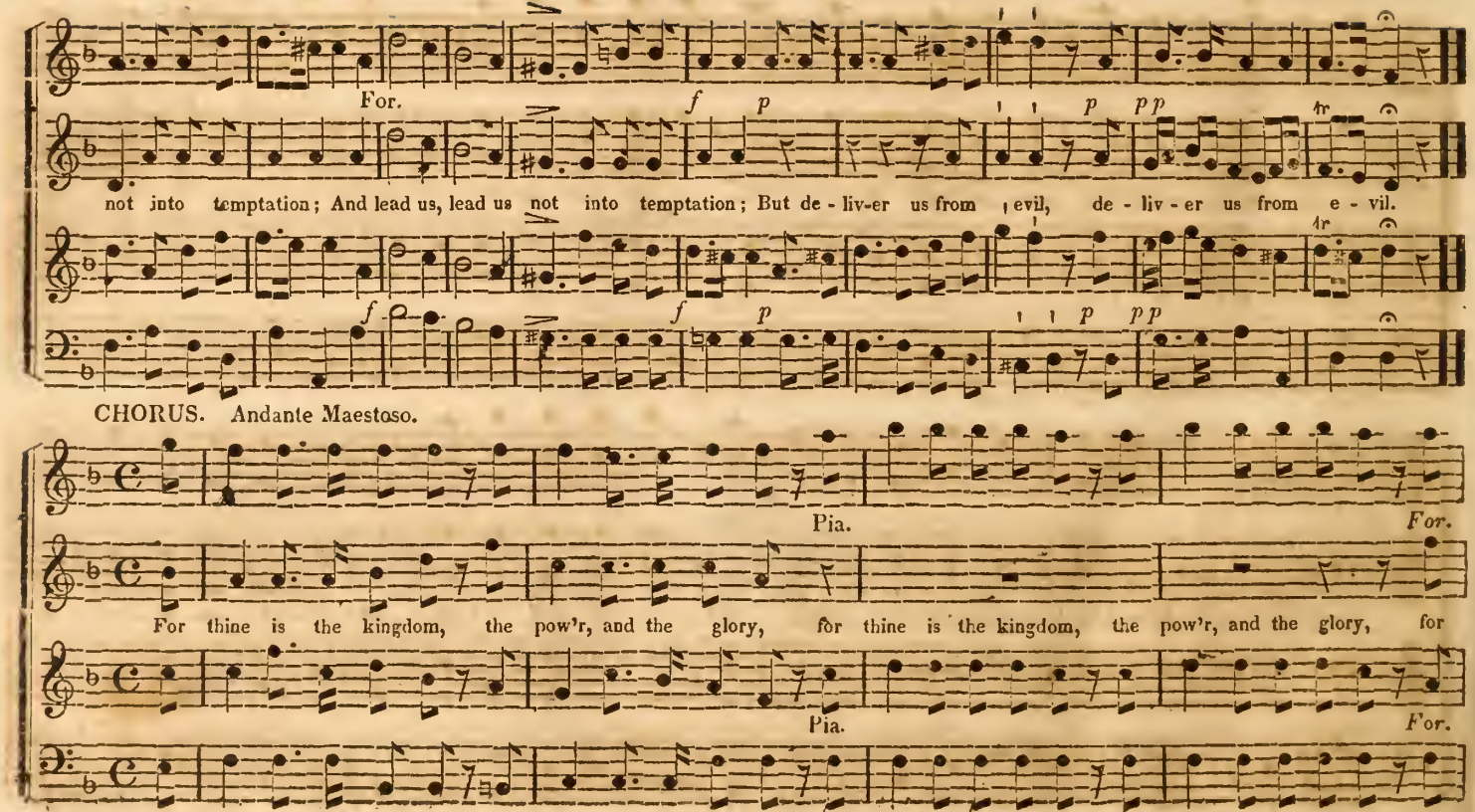
SOUTHWELL. S. M.

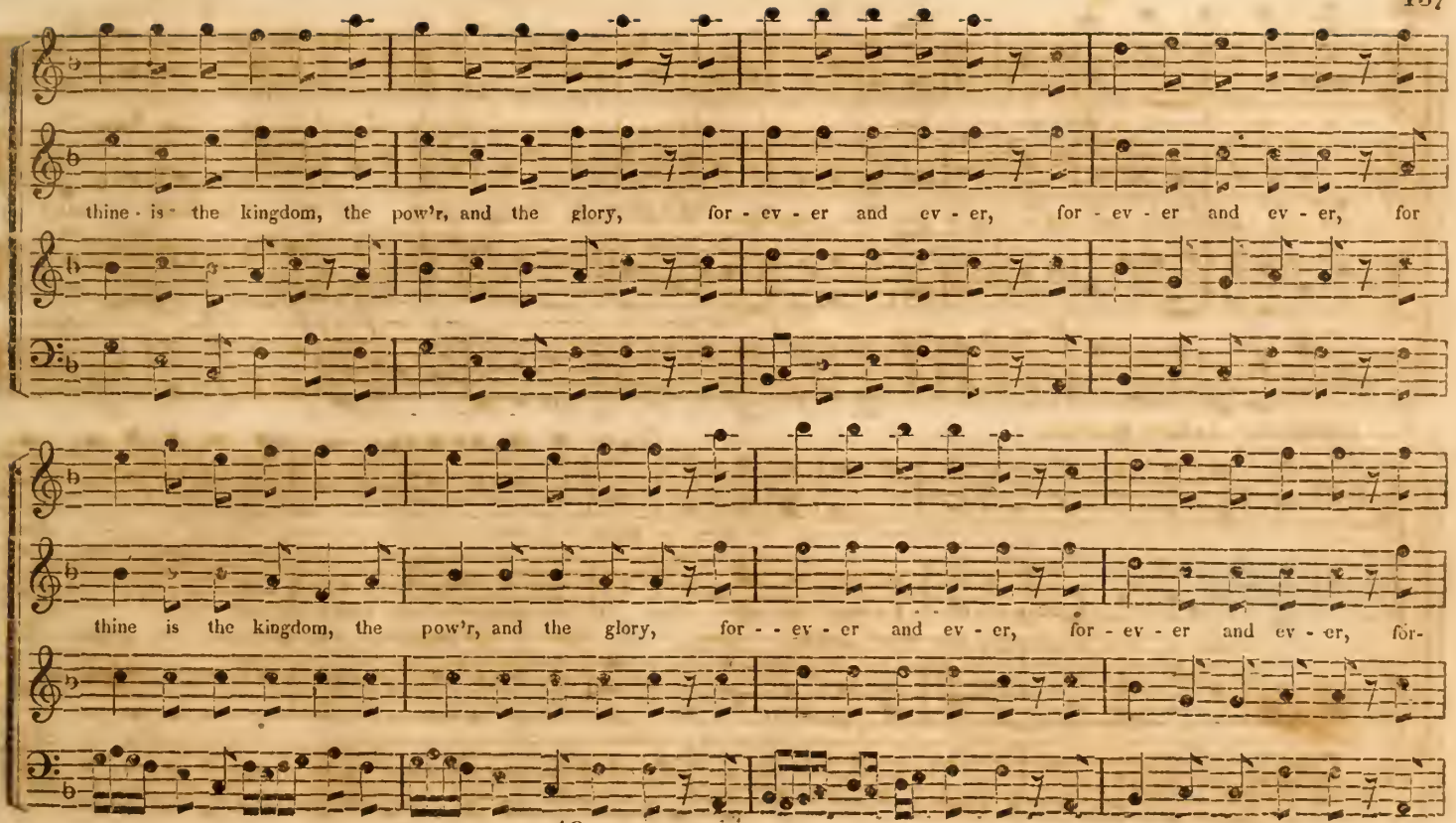


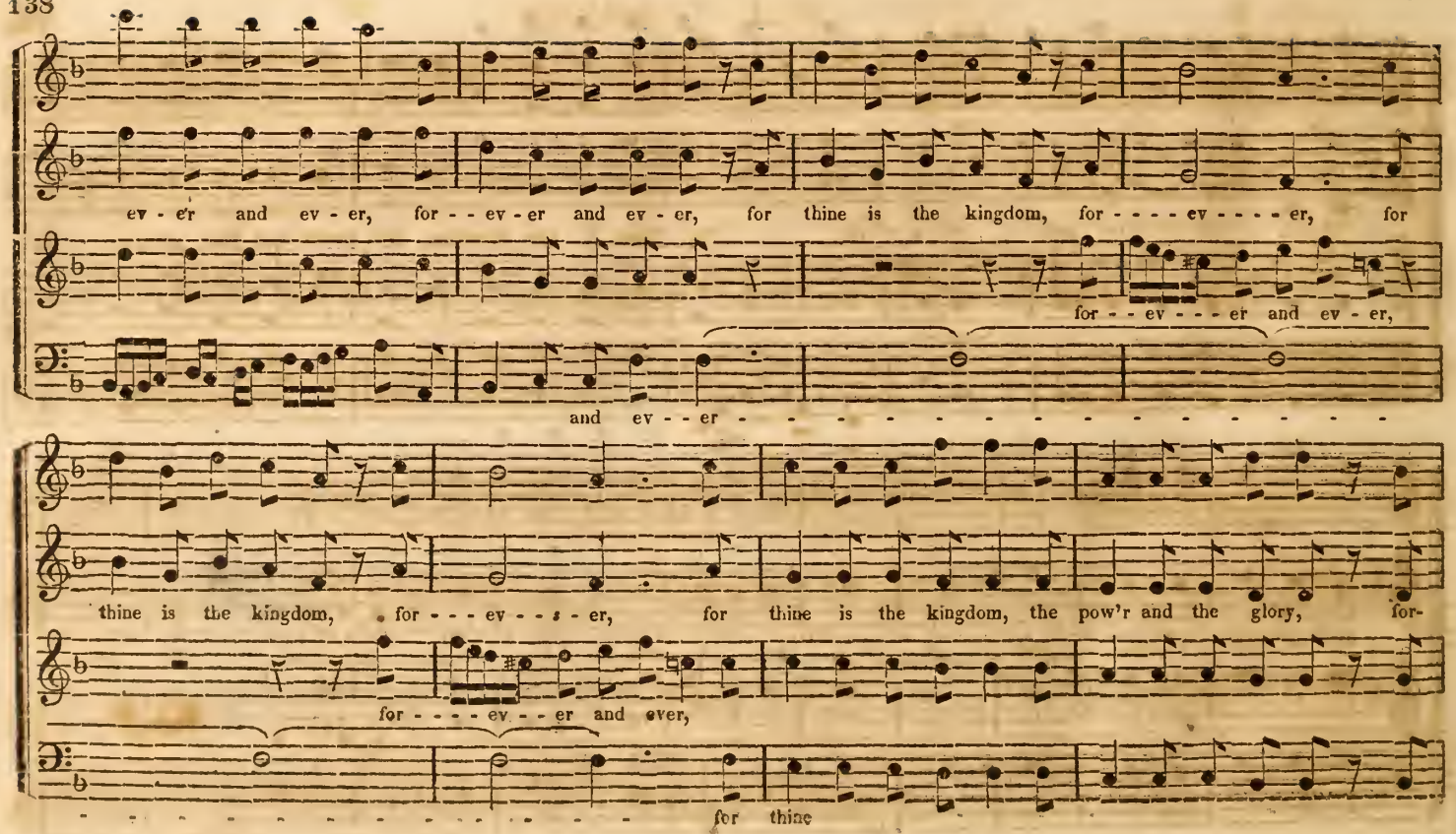

O, King of glo - ry, thy rich grace Our short de - sires sur - pas - ses far;
Yea, ev'n our crimes, though num - ber - less, Less num - 'rous, than thy mer - cies, are.

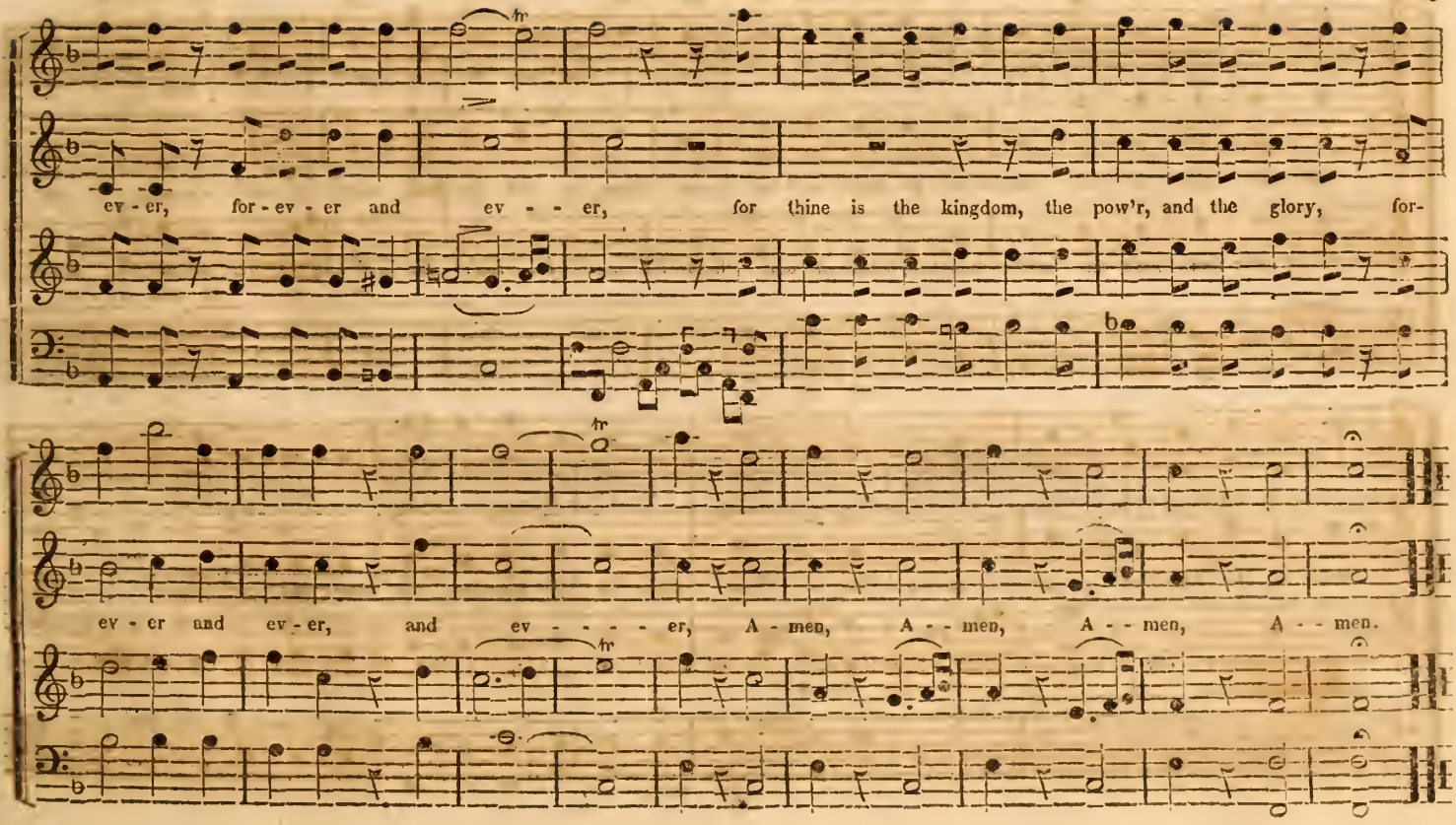

Pia.
Cres.
mf
Our Father, which art in heaven, Hallowed, hallowed be thy Name. Our Father,
Pia.
Cres.
mf
Pia
Cres.
which art in heaven, Hallowed, hallowed be thy Name. Thy kingdom come, thy will be done
Pia.
Cres.
Solo.
in


Pia.
Give us this day
as 'tis in heaven, as 'tis in heaven. our daily bread, our daily bread, for-
Pia.
Give us this day
And for-
earth, in earth, Pia. for-
give us, for give us our tres - pass - es, As we forgive them that trespass against us. Lead us
And lead us


For.
not into temptation; And lead us, lead us not into temptation; But de - liv-er us from evil, de - liv - er us from e - vil.
CHORUS. Andante Maestoso.
Pia.
For.
For thine is the kingdom, the pow'r, and the glory, for thine is the kingdom, the pow'r, and the glory, for
Pia.
For.

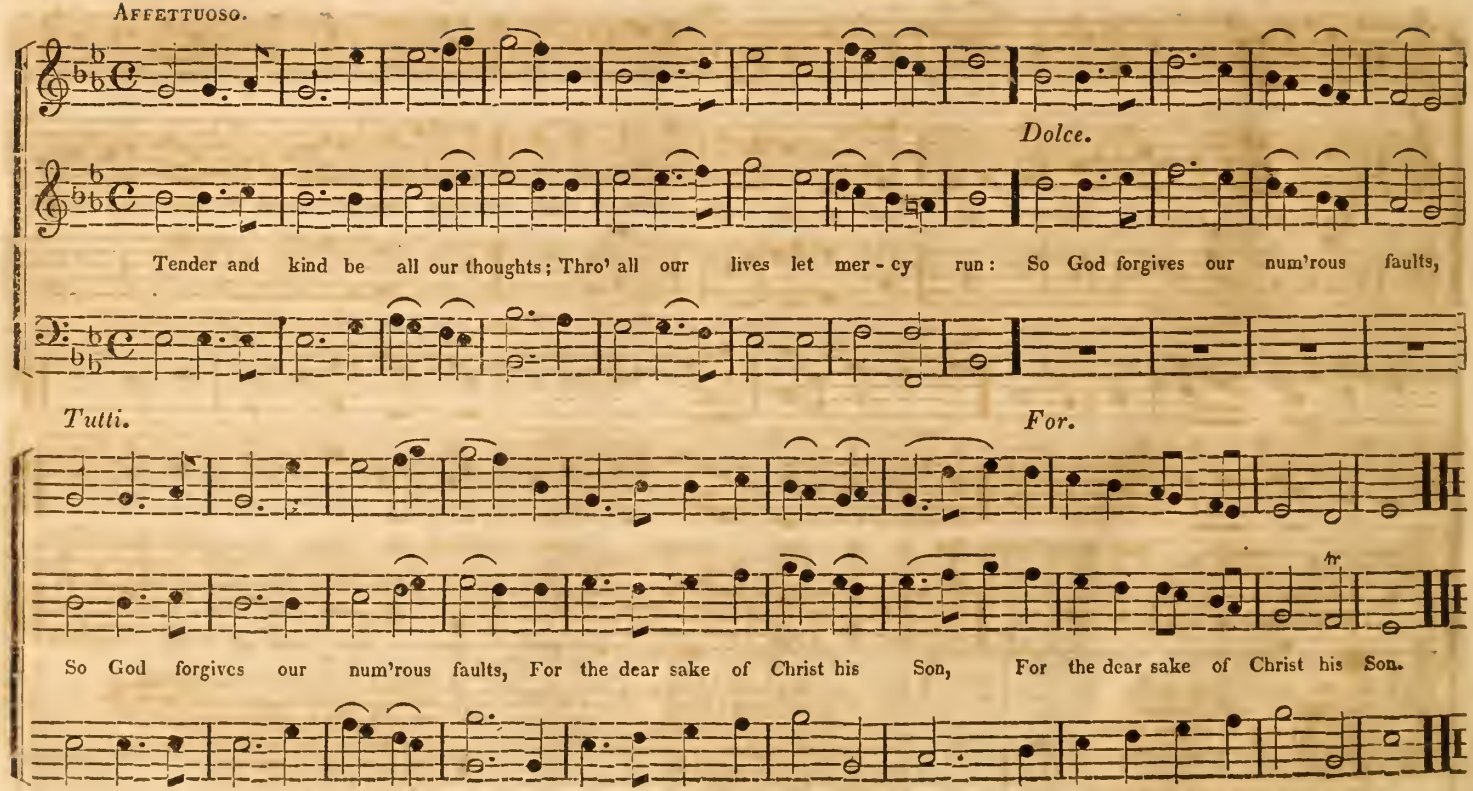

thine - is - the kingdom, the pow'r, and the glory, for - ev - er and ev - er, for - ev - er and ev - er, for
thine is the kingdom, the pow'r, and the glory, for - - ev - er and ev - er, for - ev - er and ev - er, for-

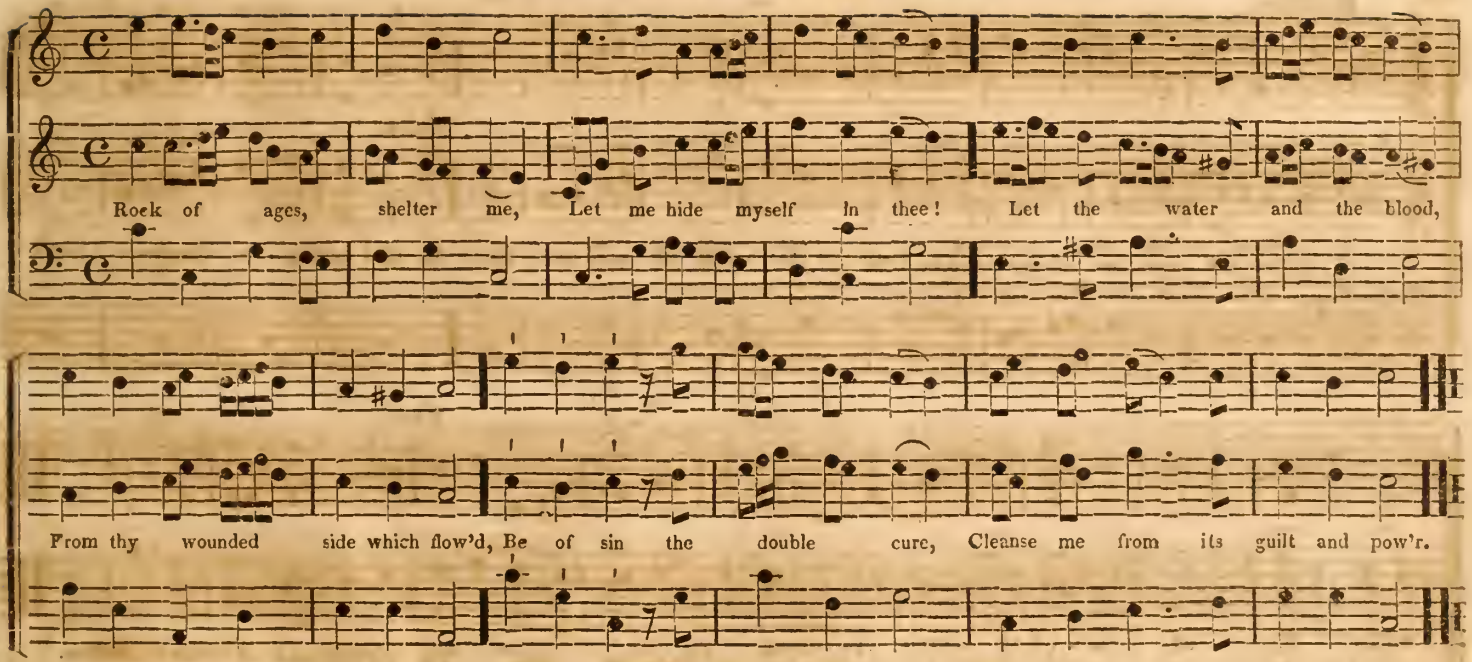

ev - er and ev - er, for - - ev - er and ev - er, for thine is the kingdom, for - - - - ev - - - - er, for
for - - ev - - - er and ev - er,
and ev - - er
thine is the kingdom, for - - - ev - - - s - er, for thine is the kingdom, the pow'r and the glory, for-
for - - - - ev - - er and ever,
for thine


ev - er, for - ev - er and ev - - er, for thine is the kingdom, the pow'r, and the glory, for-
ev - er and ev - er, and ev - - - - er, A - men, A - - men, A - - men, A - - men.

MILLER. L. M.

O. Shaw.





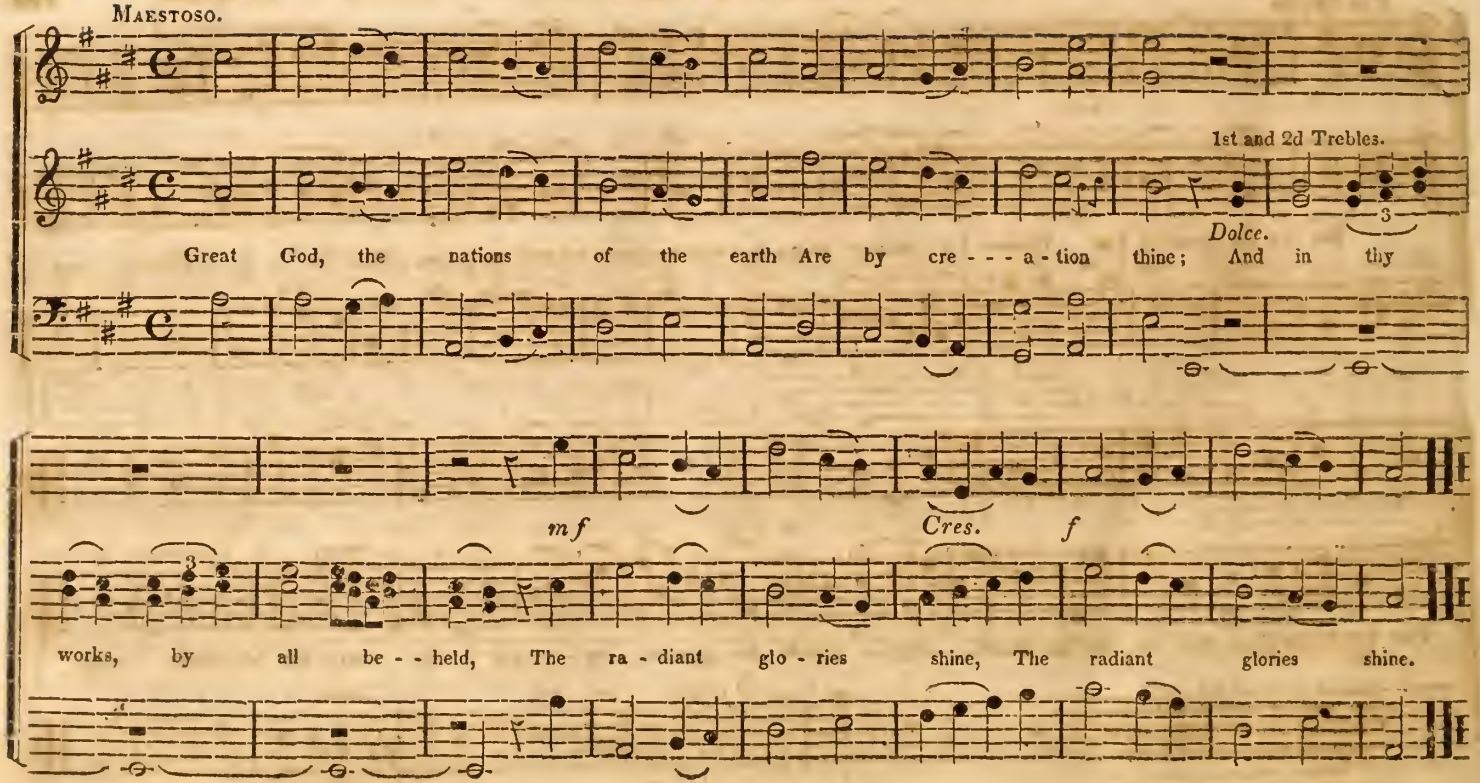
2 Not the labour of my hands
Can fulfil the law's demands;
Could my zeal no respite know,
Could my tears forever flow,
All for sin could not atone,
Thou must save, and thou alone.

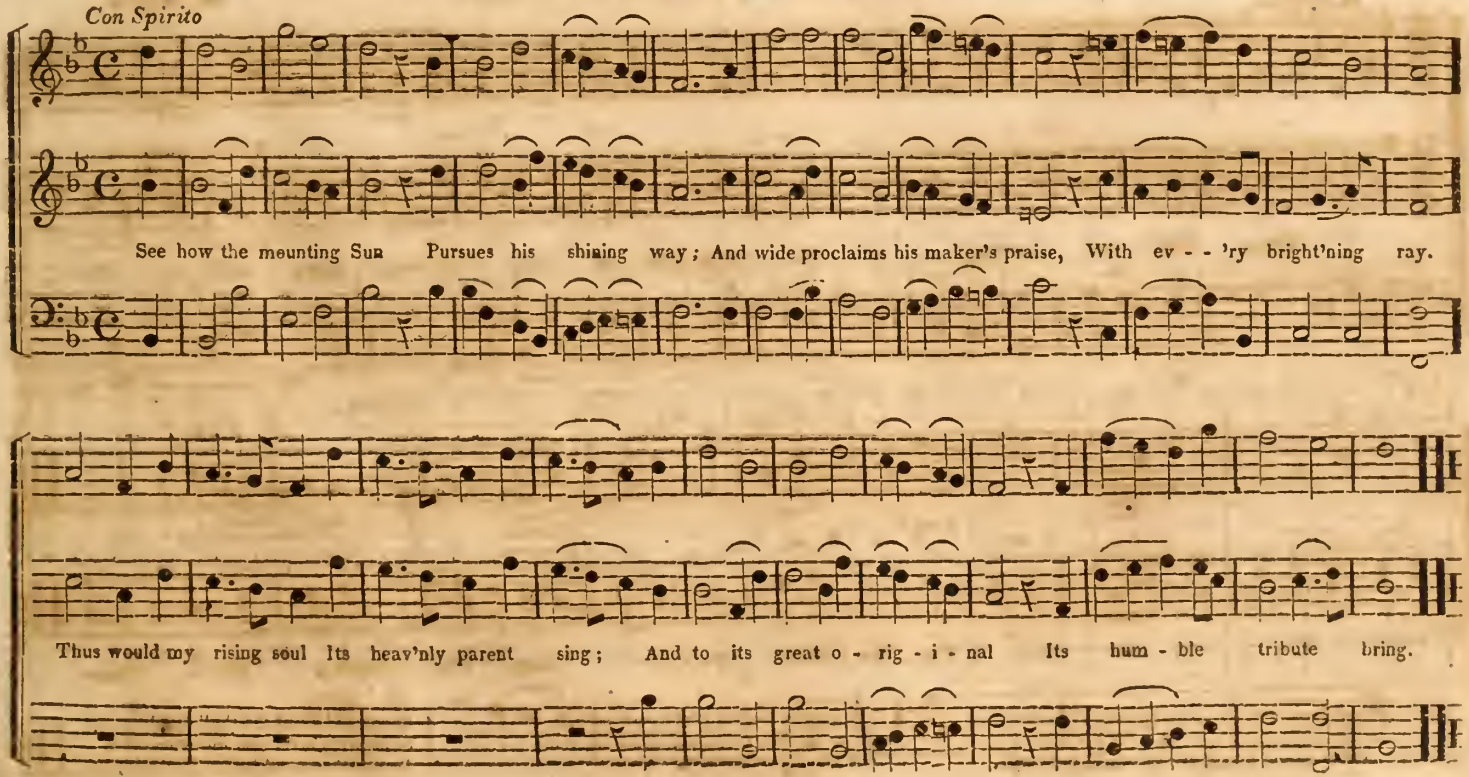
3 Nothing in my hand I bring,
Simply to thy cross I cling,
Naked come to the for dress,
Helpless look to thee for grace;
Black, I to the fountain fly,
Wash me Saviour, or I die.

4 While I draw this fleeting breath,
When my eye-strings break in death,
When I soar to worlds unknown,
See thee on thy judgment throne,
Rock of ages shelter me,
Let me hide myself in thee.

BURMAH. C. M.

O. Shaw.




Con Spirito
See how the mounting Sun Pursues his shining way; And wide proclaims his maker's praise, With ev - - 'ry bright'ning ray.
Thus would my rising soul Its heav'nly parent sing; And to its great o - rig - i - nal Its hum - ble tribute bring.

WEBB. L. M. [Words by Doctor Harris.] Musick by O. Shaw.

Larghetto Expressivo.

Dolce.

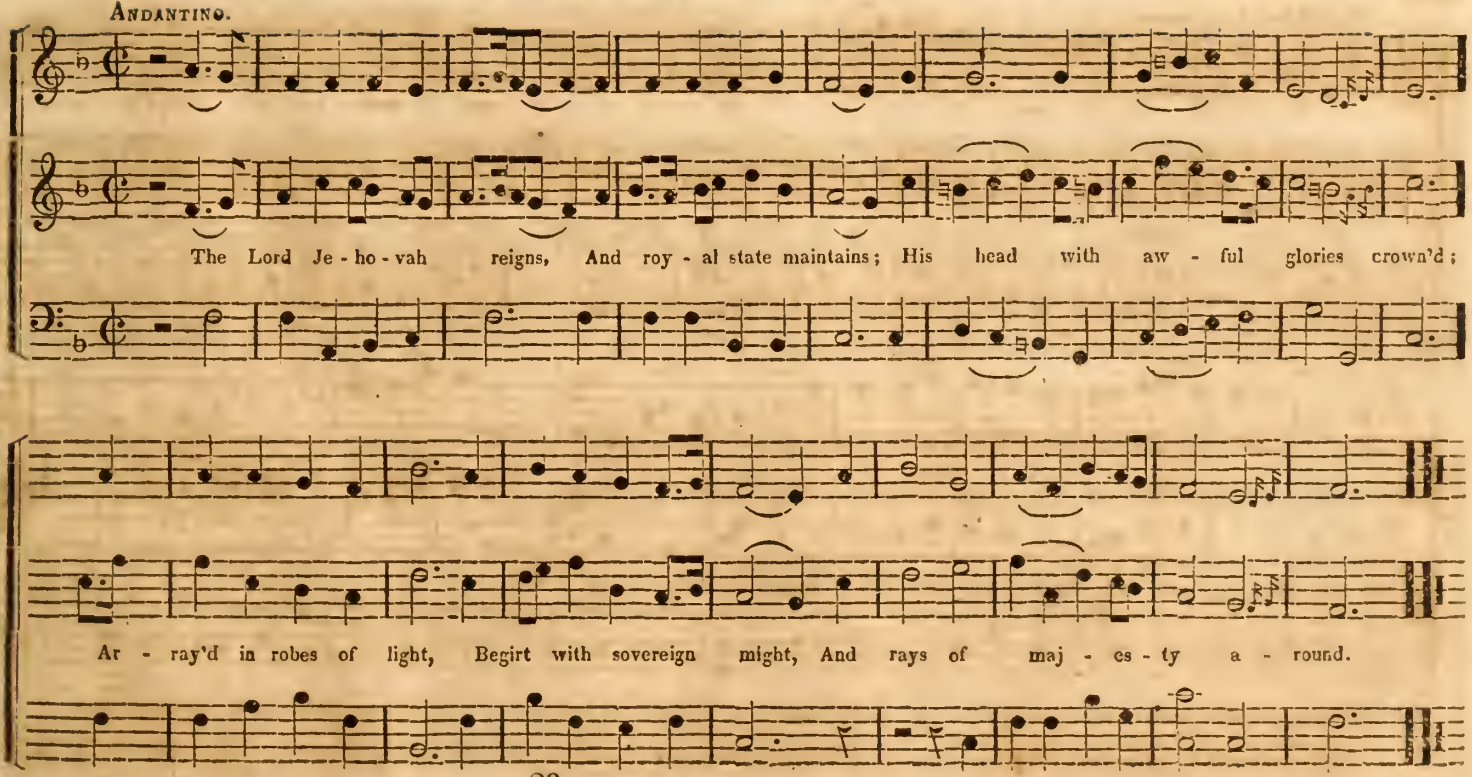
We mourn a leader of our train, And now the Fun'-ral Dirge begin, And seek in musick's soothing strain, A

res - pite from our grief to win, A res - pite from our grief to win.

2 Soft be the notes from friendship due,
To one whose voice, attun'd with ours;
Once would the theme of praise pursue,
With harmony's delightful pow'rs.

3 But solemn be the strain and slow,
When of that friend's decease we tell;
For ah! it breathes the tones of wo,
So soon to part—to say "farewell!"

4 Farewell!—but we shall meet again,
In choirs above, and anthems raise
In symphonies of heavenly strain,
And chorus of unending praise.


Andantino.
The Lord Je - ho - vah reigns, And roy - al state maintains; His head with aw - ful glories crown'd;
Ar - ray'd in robes of light, Begirt with sovereign might, And rays of maj - es - ty a - round.

GROSVENOR STREET. C. P. M. or L. P. M., A. Reed.

ANDANTINO.

By making 4 syllables in bars marked thus (*)

Al - migh-ty King of heav'n a - bove, E - - ter - nal source of truth and love, And Lord of all be - low;

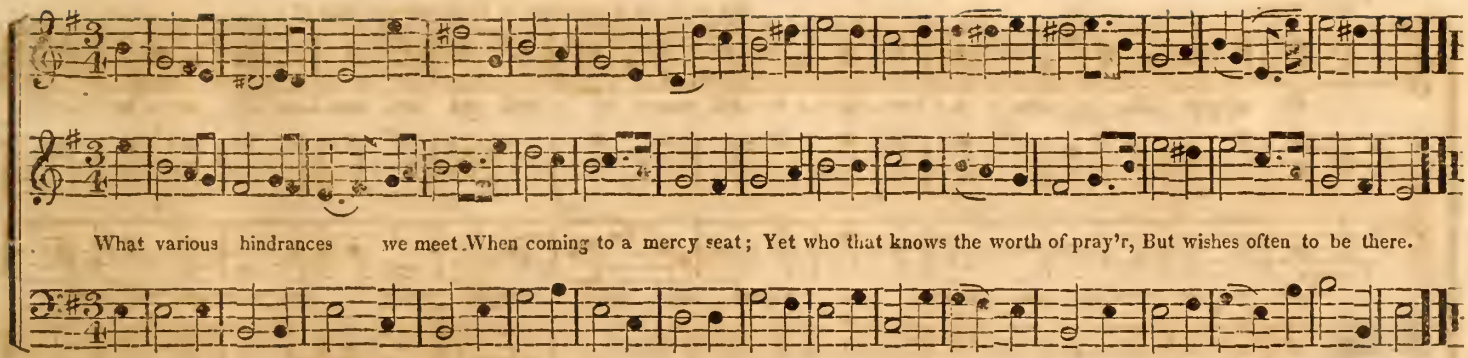
God is our refuge in distress, A present help when dangers press; In him undaunted well confide;

DUET, *Pia.* TUTTI. *For.*

With rev'rence and re - lig - ious fear, Permit thy suppliants to draw near, And at thy feet to bow.

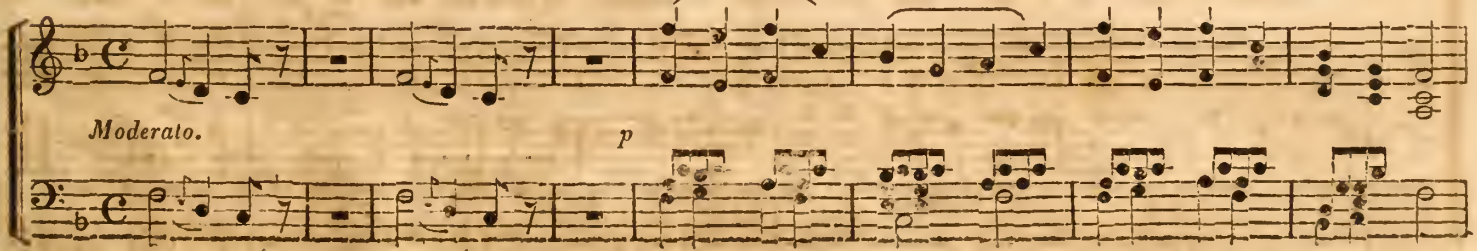
Though earth were from her cen - tre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.

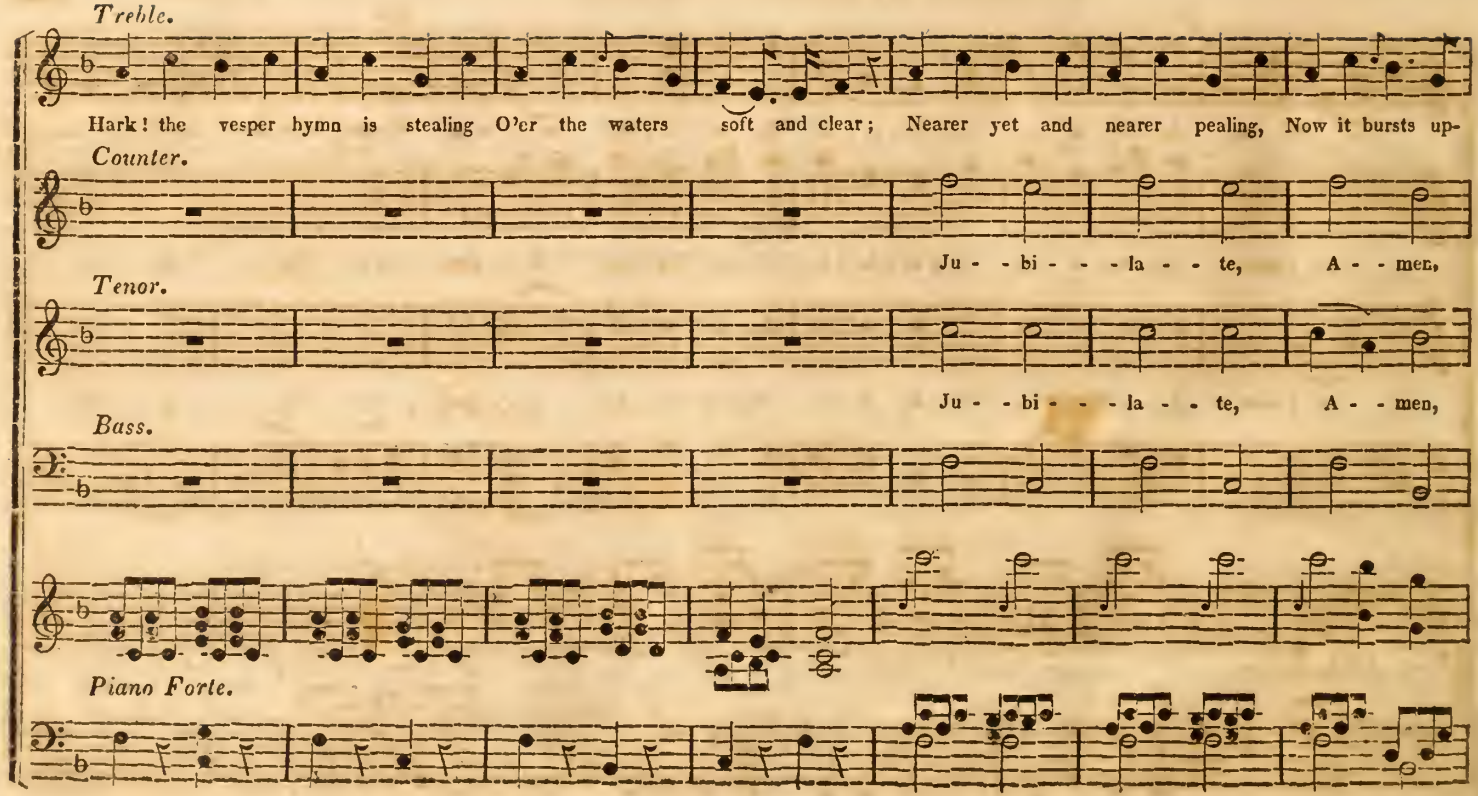
organ. *voice.*

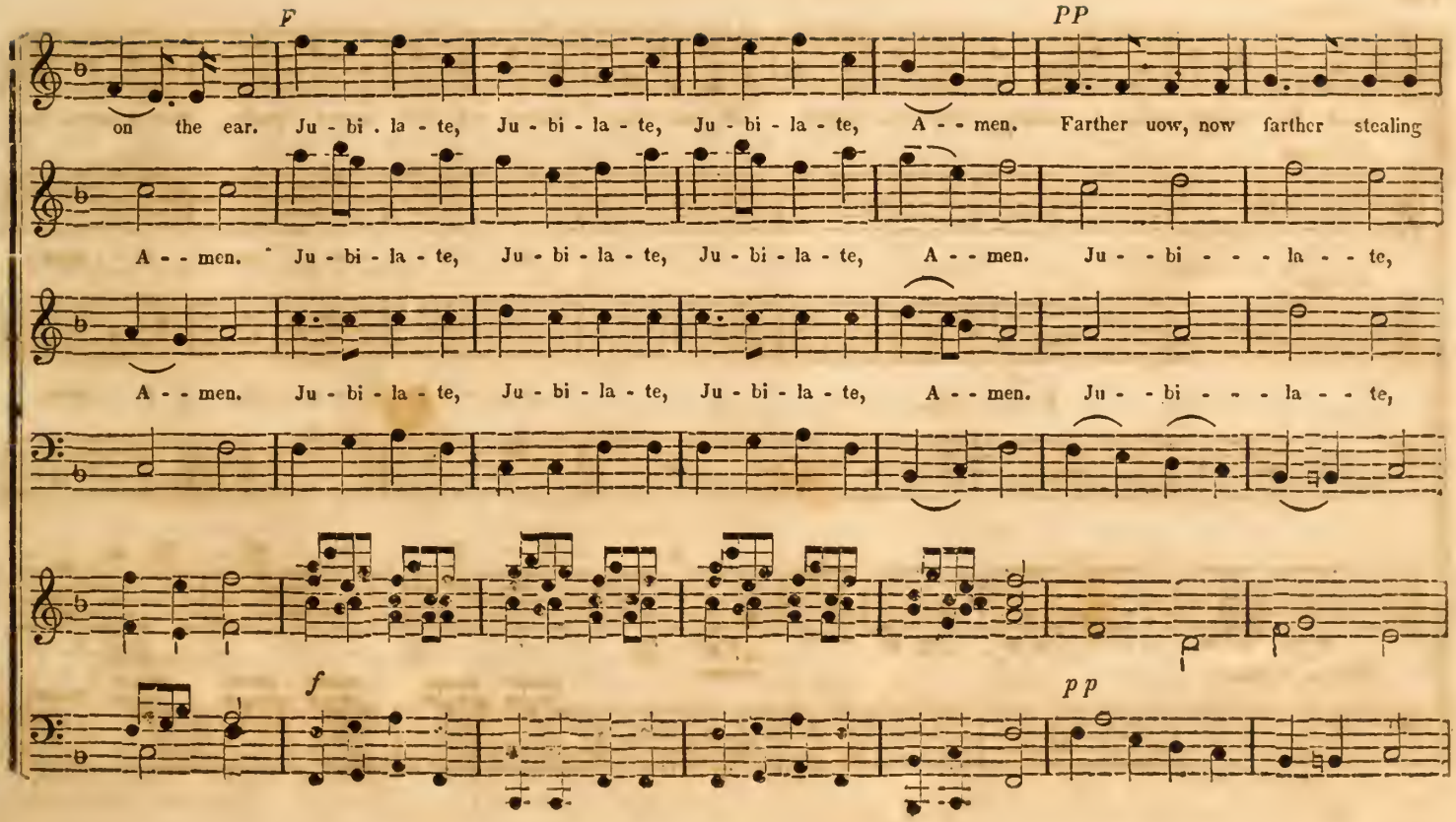


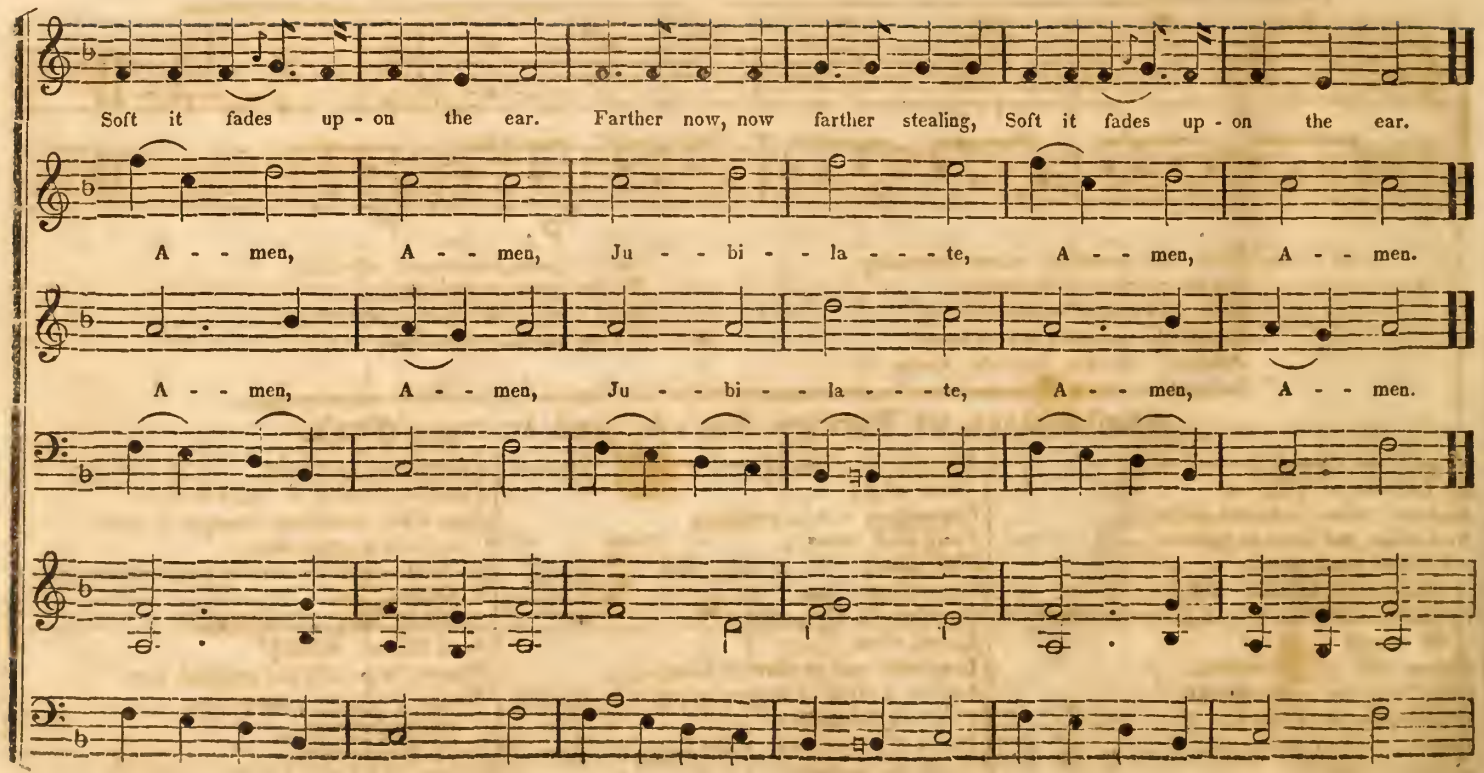
HARK! THE VESPER HYMN IS STEALING.

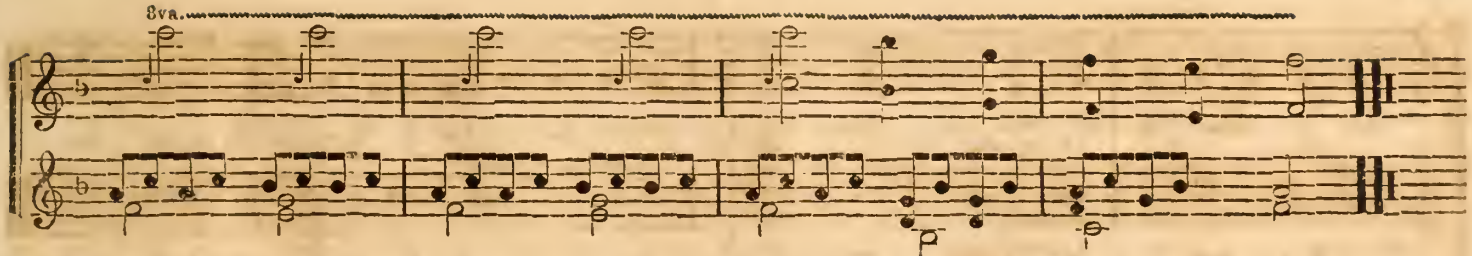
Quartetto. **Russian Air.**




Treble.
Hark! the vesper hymn is stealing O'er the waters soft and clear; Nearer yet and nearer pealing, Now it bursts up-
Counter.
Ju - - bi - - - la - - te, A - - men,
Tenor.
Ju - - bi - - - la - - te, A - - men,
Bass.
Piano Forte.


F
PP
on the ear. Ju - bi . la - te, Ju - bi - la - te, Ju - bi - la - te, A - - men. Farther uow, now farther stealing
A - - men. Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - - men. Ju - - bi - - - la - - te,
A - - men. Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - - men. Ju - - bi - - - la - - te,
f
pp


Soft it fades up - on the ear. Farther now, now farther stealing, Soft it fades up - on the ear.
A - - men, A - - men, Ju - - bi - - la - - - te, A - - men, A - - men.
A - - men, A - - men, Ju - - bi - - la - - - te, A - - men, A - - men.



2d Verse. Now, like moonlight waves retreating
To the shore, it dies along ;
Now, like angry surges meeting,
Breaks the mingled tide of song.
Jubilate, Jubilate, Jubilate, Amen.

Hush ! again, like waves retreating,
To the shore, it dies along ;
Hush ! again, like waves retreating,
To the shore, it dies along.

Explanation of Foreign Terms used in this Work.

Adagio, the slowest movement.
Ad Libitum, at pleasure.
Andante, rather slow and distinct.
Andantino, not slow as andante.
Affettuoso, tenderly.
Animato, with boldness and spirit.
Crescendo, *Cres.* or <, a gradual increase of the sound.
Chorus, full, all the voices.
Con Furia, with vehemence.
Con Spirito, with spirit.
Duetto, or *Duo*, two voices.
Divoto, solemenly.
Dolce, sweetly, tenderly.
Diminuendo, *Dim.* or >, a gradual diminution of the sound.
Expressivo, with expression.
Forte or *F.* loud.
Fortissimo, or *F F.* very loud.
Grave, very slow.
Grazioso, in a graceful style.
Largo, slow.
Larghetto, not so slow as Largo.
Legato, a style of singing opposite to staccato.
Maestoso, majestic.
Mezza Forte, or *mf.* softer than Forte.
Moderato, moderately.
Organo, the organ part.
Piano, *Pia.* or *P.* soft.
Pianissimo, or *P. P.* very soft.
Sotto Voce, middling strength of voice.
Solo, for a single voice.
Sforzato, or *sf.* particular stress on the note so marked.
Spiritoso, same as Con Spirito.
Semi Chorus, not full.
Tempo Primo, in the original time.
Tempo Ordinario, usual time.
Tutti, all together.
Trio, three voices.
Vivace, in a brisk and animated style.
Verse, one voice to a part.

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